

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 1,027—Vol. 69.  
Registered at the General Post  
Office for Canadian Postage.

SEPTEMBER 1 1928

Price 6d.; Postage, 2d.

Annual Subscription, post-free, 7s. 6d.

## ROYAL CHORAL SOCIETY

Patron: HIS MAJESTY THE KING.

(Season, 1928-1929.)

There are now VACANCIES in the CHOIR for SOPRANOS, CONTRALTOS, TENORS, and BASSES. Applicants should have STRONG VOICES of GOOD QUALITY, and must be prepared to pass an examination in SIGHT-READING. Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.7.

## ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1

Instituted 1822. Incorporated by Royal Charter, 1830.

Patrons:

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT  
AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (Duchess of Argyll)

President:

H.R.H. THE DUKE OF CONNAUGHT  
AND STRATHEARN, K.G.

Principal:

JOHN B. McEWEN, M.A., D. Mus., F.R.A.M., F.R.C.M.

### MICHAELMAS TERM

BEGINS 17TH SEPTEMBER.

### VACATION COURSE FOR TEACHERS.

PIANOFORTE,  
CLASS-SINGING,

AURAL TRAINING, and  
MUSICAL HISTORY and APPRECIATION.

SEPTEMBER 11th to 14th, 1928.

### STUDENTS' ORCHESTRA.

Conducted by SIR HENRY J. WOOD, D. Mus.,  
F.R.A.M., F.R.C.M.

### CONDUCTORS' COURSE.

FOR THE TRAINING OF CONDUCTORS.

### OPERA COURSE.

FOR THE TRAINING OF OPERATIC SINGERS.

### SCHOLARSHIPS.

SEVENTY-TWO SCHOLARSHIPS AND  
EXHIBITIONS.

### L.R.A.M.

Examinations held during the Summer, Christmas, and  
Easter Vacations.

PROSPECTUSES, ENTRY FORMS, and all other information from

A. ALGER BELL, Secretary.

### GLASGOW

### ATHENÆUM SCHOOL OF MUSIC

SESSION 1927-28

The Session consists of Three Terms: September 12 to  
December 3, December 5 to March 10, and March 12 to  
June 8.

Complete Musical Curriculum. Day and Evening Classes.  
Single Subjects taught.  
Prospectus and further information may be obtained from:

STUART S. FORSYTH, Secretary,  
ATHENÆUM BUILDINGS, GLASGOW.

## The Royal College of Organists

THE SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Prelude and Fugue in C minor, *J. S. Bach*. (Novello, Book 7, p. 64; Augener, p. 168; Peters, Vol. 2, No. 6.)

Choral Prelude, "St. Mary's," *Charles Wood*, No. 1 of 16 Preludes, Vol. 1. (Stainer & Bell.)

Larghetto from the Quintet, Op. 103, *Mozart*. Arrangements for the Organ by W. T. Best, No. 20, p. 247. (Novello.)

The 10 selected pieces and the book set for the Essay for the January, 1929, A.R.C.O. Examination, are the same as those set for July, 1928.

All Candidates for the next Examinations must send in their names for Fellowship by December 6th, for Associateship by December 13th. In the case of NEW MEMBERS, proposal forms, duly filled up, must be sent in before November 29. No names will be entered after the above dates.

For the convenience of members, past examination papers have been bound in one volume: Fellowship and Associateship Organ Work, January, 1913, to July, 1927: Paper Work, July, 1924, to July, 1927. Price 4s., to be obtained by members only.

Regulations, List of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College.

Associateship or Fellowship, 6d. each (post free).

N.B.—The College is open daily from 10 to 4.

H. A. HARDING, Hon. Secretary.

Kensington Gore, S.W.7.

## The Royal College of Music

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.7

Patrons: { HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

President: H.R.H. THE PRINCE OF WALES, K.G.

Director: SIR HUGH P. ALLEN, K.C.V.O., M.A., D. Mus., D. Litt.

### CHRISTMAS TERM

THE CHRISTMAS TERM will commence on Monday,  
September 17th, 1928.

Entrance Examination on or about September 12th.

The new Edition of the Prospectus may be obtained post free on application to the College.

### COMPLETE MUSICAL EDUCATION

is provided by Teachers of the highest eminence.

### JUNIOR DEPARTMENT

Classes are held for pupils under sixteen, whose time is also occupied by their general education.

### SPECIAL CLASSES ARE HELD FOR:

Score Reading, Conducting, Training of Teachers, Musical Criticism, and Ballet.

### OPERATIC CLASSES

The College possesses a fully equipped College Opera Theatre for an audience of 600.

### SCHOLARSHIPS, EXHIBITIONS

Upwards of 70 Scholarships and Exhibitions are provided from a permanent endowment fund.

### ENSEMBLE CLASSES

There are Vocal and Instrumental Ensemble Classes, and Pupils sufficiently advanced in this work are given the opportunity of putting their knowledge into practice at College Concerts.

### A.R.C.M.

Examinations for Associateship of the College (A.R.C.M.) are held three times a year, in December, April, and September.

Full particulars obtainable from the Registrar.

CLAUDE AVELING, Registrar.

**WIGMORE HALL STUDIOS.**—These splendidly appointed Studios are the recognised centre of the best musical activities in London. Forty-five rooms. Grand Piano in every room. Lift, telephone, and every comfort and convenience. Low inclusive rates. One morning or afternoon per week the minimum time arranged for. Apply, 38, Wigmore Street, W.1

## Guildhall School of Music

(Founded in 1880 by the Corporation of London, and managed by the Music Committee)

VICTORIA EMBANKMENT, E.C.4

PRINCIPAL: SIR LONDON RONALD, F.R.A.M., F.R.C.M., &c.

AUTUMN TERM begins September 17.

PRIVATE Lessons in any single Musical Subject, and STAGE TRAINING in Elocution, Gesture, Dancing, Opera; Classes in Conducting, Fencing, French Classical Drama.

Complete Musical Education at inclusive fees, £12 12s. and £14 14s. Opera Class, Saturdays. Special Training Course for Teachers (approved by Teachers' Registration Council).

Prospectus and Syllabus of Local Centres and Schools Examinations (open to general public) free.

H. SAXE WYNDHAM, Secretary.

Telephone: Cent. 4459; and City 3566.

96 & 95, WIMPOLE STREET, W.1

## TOBIAS MATTHAY PIANOFORTE SCHOOL

Instruction under his teachers, and under his own supervision.

*Open to Professionals and Amateurs, and also to Children.*

The Staff consists of thirty-nine senior Professors of thorough experience and platform reputation, all trained by the founder.

Special Short Courses for Teachers during term and vacation.

LECTURE-LESSON CLASS by Mr. MATTHAY on the practical teaching of Technique and Interpretation, diagnosis and correction of faults, musical analysis and synthesis, &c., alternate Wednesday evenings.

COMPLETE TRAINING COURSE FOR TEACHERS

(Approved by the Teachers' Registration Council)

This ONE-YEAR Course may be joined at the beginning of ANY TERM.

For further particulars please apply, MRS. MARION COLE, Secretary.

## ROYAL MANCHESTER COLLEGE OF MUSIC

Founded 1893. Incorporated by Royal Charter, 1923

President: H.R.H. THE DUKE OF YORK, K.G.

Principal: DR. ADOLPH BRODSKY

Registrar: STANLEY WITHERS, M.A.

Students are requested to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £30, and for Wind Instrument Course, £18.

Systematic Course for the training of Teachers, approved by Teachers' Registration Council.

The Prospectus with Scholarship information, Diploma Regulations, and Entry Forms, on application.

## BATTERSEA POLYTECHNIC LONDON, S.W.11.

PRINCIPAL:

G. F. O'RIORDAN, B.Sc. (Eng.), M.I. Mech.E., M.I.A.E.

HEAD OF MUSIC DEPARTMENT:

W. HERBERT HICKOX, Mus. D., F.R.C.O., F.G.S.M.

CLASSES IN THEORY OF MUSIC, HARMONY, and COUNTERPOINT. UNIVERSITY COURSES for DEGREES and HIGHER EXAMINATIONS in MUSIC, L.R.A.M., A.R.C.M., and L.G.S.M., Associated Board of the R.A.M. and R.C.M.

Class and Private Lessons in MUSICAL APPRECIATION and AURAL TRAINING, SOLO and SIGHT SINGING, PIANOFORTE, VIOLIN, VIOLA, VIOLONCELLO, and DOUBLE-BASS.

ORCHESTRA and CHORAL CLASS.

LESSONS ON CONCERT ORGAN (Reconstructed and Modernised). Preparation for R.C.O. Examinations.

SPECIAL CLASSES FOR TEACHERS. (Recognised by the London County Council).

Next term begins Monday, September 24th, 1928.

Particulars of all Classes on application to the Principal.

## The Tonic Sol-fa Association

The Monthly Meetings will be resumed on Saturday, October 20th, 7 p.m., at the King's Weigh House Club, Thomas Street, London, W.1. Admission Free. Full particulars from the Secretary, Mr. T. H. Warner, L.T.S.C., 82, Ashgrove Road, Goodmayes, Essex.

## Manchester School of Music

Founded by J. A. CROSS (1892)

Late Principal (1897-1925): ALBERT J. CROSS, A.R.A.M.

Director: LEOPOLD H. CROSS, M.A.

The oldest Institution in Manchester devoted solely to the interests of Music.

All branches of Music taught. Day and evening Private Lessons, Opera Class, Full Orchestral Class, Intermediate and Elementary String Orchestras. Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, Aural Training, &c.

Students prepared for all Royal Academy and Trinity College Exams.

Single Subjects taught. Prospectus from the Secretary, 16, Albert Square.

## BIRMINGHAM & MIDLAND INSTITUTE SCHOOL OF MUSIC

Visitor ... Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.

Director ... GRANVILLE BANTOCK, M.A., D. Mus. (Ed.).

SESSION 1927-1928

The Season consists of AUTUMN TERM (September 22 to December 20); WINTER TERM (January 14 to April 11); SUMMER TERM (April 20 to July 4).

Instruction in all branches of Music, Students' Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, Secretary.

Paradise Street, Birmingham.

## THE LONDON SCHOOL OF SINGING

New Address: 2, Gray Street, Duke Street, W.1 (near Selfridge's)

President: A. NETTLEFOLD

Principal: DAVID GODELL

Instruction in all Vocal Subjects. A thorough musical education if desired.

Special Voice-curing Courses for all vocal defects, caused by overstrain and incorrect production.

Practice with Accompanist can be obtained at the School at a moderate fee.

Particulars from Secretary, Miss M. HEATH.

Mayfair 3819

## LONDON SOCIETY OF ORGANISTS

FOUNDED 1913

PRESIDENT FOR 1928: J. PERCY BAKER, Mus. B.

Organists, Assistant-Organists, are eligible. Register of vacant appointments. All particulars on application to the Hon. Secretary, De Crespigny House, Denmark Hill, S.E.5.

## ARE YOU SATISFIED WITH YOUR PIANO PLAYING?

AND CAN YOU IMPROVE AT THE KEYBOARD, PLAY FROM MEMORY, AND READ READILY AT SIGHT?

If not, you are not making full use of your abilities—your methods are faulty. I can train you by means of an original Postal System—in your own home and in your leisure time to revolutionise all your playing, to learn Improvisation, play by ear, from memory, to read at sight, and to gain real enjoyment from your Piano.

The Lessons are arranged for you personally, are illustrated from life, and are sent at intervals to suit your convenience, by post. Send a post-card to-day for my booklet, "The Piano and its Possibilities," which gives you a full description of my System, with a form for free advice and opinion on your case.

*The book is sent free, and post free, and is a lesson in itself.*

MR. H. CRAWFORD, KINGSLEY GREEN, HASLEMERE.

## DEGREES IN MUSIC

Oxford Preliminary Arts, and Durham Matriculation, Also B.A. and B.Sc.

EXPERT TUITION BY CORRESPONDENCE.

For terms, testimonials, &c., address,

MR. J. CHARLESTON, B.A.,

14, ELSHAM ROAD, KENSINGTON, W.14.

# The Musical Times

AND SINGING-CLASS CIRCULAR

SEPTEMBER 1 1928

(FOR LIST OF CONTENTS SEE PAGE 847.)

## THE STRAVINSKY LEGENDS

BY LEONID SABANEEV

In this article I do not wish to express any opinion as to the value of the creative work of this most famous of my contemporaries and compatriots. Let this be the task of others to whom the study of his music affords more gratification. My intention here is merely to point to a number of facts connected with his labours.

Every big composer—especially one who provokes quarrels and controversies—is the subject of an extensive literature, and Stravinsky has not escaped this, all the European and American journals being full of articles concerning him. It may be due to the fact that the left wing of contemporary musical criticism does not include many specialists amongst its musicians, or to other causes connected generally with the custom now prevalent amongst musical scribes of writing round music, of talking dogmatically and aphoristically rather than in accordance with facts: however it may be, I note the interesting circumstance that with every month there is an increase in the growth of the musical legends at one time created round the figure of Stravinsky. They have explained him and interpreted him, and every step that he takes, be it good or bad, is expounded, whether with the composer's consent I do not know. It is evident that these legends are gradually becoming formulæ, labels attached to him, so that he can no longer walk abroad without them. Every musician, and especially the non-musician, repeats these tags and formulæ about Stravinsky, which perhaps take the place of opinions of his own, or may simply represent the power of the printed word and the hypnosis of authority; in any case it is impossible to discuss Stravinsky nowadays without hearing that he is returning to Bach, or to Handel, or to Glinka; that every work of his is a type and not a mere composition; that in every one of them he sets a problem and solves it; that he is a composer of pure music; &c.

There are instances in which it is a matter of consequence to a man that he should be a subject of discussion without regard to truth or probability. Artistes and artists often have recourse to this method, sending paragraphs to the newspapers concerning their marriages and their sports, and describing how they were attacked by Corsican brigands. This charming

and naïve advertisement does not, of course, suit Stravinsky, who occupies such an important position amongst composers. With regard to him it would be desirable to know just what is genuine in his work and his moods, and in the ideas by which he is guided. But let us see whether all these legends satisfy the criterion of truth and probability. A big composer can lose nothing by the refutation of inaccurate statements of fact concerning him.

We will begin with the legend of Stravinsky as a composer of pure music. Pure music is a fully defined concept, which signifies music entirely independent of extraneous, non-musical impressions, such as a text, the stage, associations inspired by a programme. Consequently it observes its immanent laws of musical beauty and euphony. Does Stravinsky show himself to be a composer of such music? I would remind you that I am not discussing the value of his work, which may possibly be that of a genius. But is it pure music? Musical history has known many geniuses who have produced music that was not pure. An overwhelming proportion of Stravinsky's compositions are written for the stage (ballets, an opera-oratorio, &c.), and in them we always have a text or a programme. Their very type is doubly descriptive, illustrative, decorative, inclining to grotesqueness and even to caricature. That this is not an unfounded statement is evident from the titles of these compositions: 'The Fire-Bird,' a ballet; 'Petrushka,' a ballet-grotesque; 'Mavra' and 'Les Noces,' works of a characteristic type for stage performance; 'Pulcinella,' a ballet; 'The Rite of Spring,' a ballet; 'Œdipus Rex,' an opera-oratorio; 'The Little Fox,' 'Zvezdoliki,' a cantata; &c. All these are most characteristic as types of applied and descriptive music, music for the stage and the ballet. Moreover, they lose a great deal in a symphonic performance—more even than symphonic fragments from Wagner, whose music is manifestly purer than Stravinsky's. Some of these works are complete failures when divorced from the stage, which justifies the harshness of certain passages. Whence, then, the legend of pure music and a pure musician? Is it possible that his Piano-forte Sonata, Serenade, and Concerto are sufficient to outweigh in the scales of justice the whole mass of his previous and subsequent compositions? And, lastly, can we admit that in these compositions the principles of pure music triumph? They contain too little euphony for that.

Thus the legend of Stravinsky as a writer of pure music falls to pieces upon the mere examination of his compositions. Can it be that the composer, though working with subjects, sets himself—strange as it may seem—purely musical problems? Certainly not. In all the scores mentioned above we have before us his perfectly straightforward desire to attain the maximum of descriptive effect; so much so that,

for description's sake, purely musical beauty and euphony are often sacrificed.

Let us go on. Stravinsky, as his satellites affirm, sets and solves a fresh problem in every composition. Well and good; but it would be desirable to know at least what kind of problems are here solved, so that we may judge as to whether a general solution of a stated problem has been reached, and how far it is satisfactory. It is unsafe to weigh the solutions of problems the nature of which remains unknown. If the the composer intentionally conceals from us the essence of the problems he has solved, it would be better to be equally reticent concerning the solutions. Many composers have manifestly set and solved problems, and their musical text has shown clearly in what they consist and to what extent the solutions have been successful. But when the whole business is attended with secrecy, discussion amounts to a mere exercise in verbal fencing, in order to conceal the inability to say anything that will accord with the substance, the musical essence of the phenomenon.

It appears, furthermore, that Stravinsky's compositions are always types and not compositions pure and simple—are something in the nature of the Platonic idea of a given type. His Sonata, his Concerto, his Oratorio are types of their various categories. That is all very well. But why are we suddenly expected to believe that such is the case? These things of Stravinsky's may be excellent, may even be works of genius, but other sonatas, and concertos, and oratorios have been equally so. Why, then, is the term restricted to Stravinsky? Why are a Liszt or a Beethoven Concerto manifestly far more typical than the Stravinsky Concerto—why are they not types? Is it because one of the most enlightened thinkers on the subject of Stravinsky has wished it to be so? Who conferred this privilege of being a type, and on what is it based?

All this claim turns out to be quite unfounded. There are no proofs, and it is merely a matter of hardihood and audacity. Beyond dispute, these qualities nowadays have a powerful effect on people who are too lazy or have no time to form their own opinions, and who are very anxious to utter wise words concerning Stravinsky. But to us musicians it is permissible to ask for some explanation.

Then there is current a legend concerning Stravinsky's return. Judging from his commentators he has been returning for a long time (it is really a few years), but whither, in what direction, and why, are not at all clear, as opinions on this subject differ considerably. On one point only is there agreement—that he does return: some say to Bach, others to Handel, to Beethoven, to Glinka. However fantastic this simultaneous return in such dissimilar directions, nobody is disturbed

thereby. Nevertheless it implies a certain resemblance to the personalities to whom the composer is returning, and that resemblance is a quite real, concrete fact and not a mystical theory; consequently it should be possible to establish it by means of actual instances. Let us make the experiment.

Well, here again we find there is something wrong. According to his satellites, Stravinsky's Concerto is a reversion to Bach (or, some say, to Beethoven). But Bach, as we know, has typical methods, favourite types of the distribution of the parts, and these are entirely lacking in Stravinsky. Is it a return to Bach's contrapuntal style? No; Stravinsky's style is not purely polyphonic. Further, one of Bach's characteristic qualities is the great purity of his harmonies, but Stravinsky has none of this; his harmonies may be characteristic, but there is nothing of Bach about them.

Now as to Stravinsky's Sonata. If the opening of the first movement recalls anything, it is Rubinstein's 'Demon,' but the subsequent development reminds us rather of the style of the later classics (Beethoven and Hummel), when it had become rough and harmonically harsh. The second movement may have some resemblance to Beethoven, but there is no trace of Bach. Moreover, the most characteristic feature of the music of Bach and Beethoven is its expressiveness, a quality which Stravinsky himself rejects. His Sonata and Concerto have nothing in common with Bach as regards rhythm, harmony, melody, polyphony, or figuration. Whence, then, the legend? Are the commentators too little acquainted with Bach, and know him from hearsay as a 'dry' and 'mechanical' composer, such as he was at one time regarded by the less cultured elements of the public? In that case they have probably accepted the dryness and the deliberate inexpressiveness of Stravinsky's latest works as the qualities which liken him to Bach.

It is the same story when we come to the return to Handel. In the facture of 'Œdipus Rex' there is absolutely nothing Handelian. Handel is contrapuntal in his choruses, diatonic and clear in his harmonies, expressive in his melodies; he has a characteristic rhythmical style, familiar to every musician who knows his scores. Stravinsky has no counterpoint, he is diatonic in quite another sense, his harmonies are harsh and deliberately make play with 'wrong' notes. The score of 'Œdipus Rex' contains reminiscences of the musical literature of the past, but not of Handel. The opening chords have more resemblance to the style of French opera of the early part of the 19th century; Jocasta's aria, the fanfare motifs, and the general conception are very like Meyerbeer. Another of Jocasta's arias recalls Militrisa's lamentation in Rimsky-Korsakov's opera 'Tsar Saltan.' The scoring of 'Œdipus Rex' has nothing in common with

the Handelian resonance. Once again the question forces itself upon us: Do the commentators themselves know Handel and his style, or is he for them only a formula for the ratio to infinity? The answer thrusts itself upon us too, because it appears that in the same work—'Edipus Rex'—a resemblance to Handel is very naively mixed up with a resemblance to . . . Glinka. It would seem difficult to bracket Handel with Glinka, nevertheless it has been done, and by those very persons who are known for a fact to be unfamiliar with Glinka's compositions. Handel, Bach, or Glinka—it is all something remote, something very old, of which the commentators themselves are as ignorant as of the Egyptian Pharaohs. Evidently, in discovering a similarity between these composers, they merely wish to express the opinion that Stravinsky's latest works have little to do with the style of contemporary music—that they smack of the archaic. But to us musicians there is a minimum of the archaic in Stravinsky.

Personally I do not know if the composer himself is interested in being likened to somebody—Meyerbeer or Glinka, or Bach and Handel. I do not understand the passionate desire to force these resemblances upon him—resemblances which turn out to be myths. They do it without even consulting the originals or troubling to examine the outlook of this very Handel whom Stravinsky is alleged to resemble. It is little short of disastrous that certain persons whose vocation lies in other directions should devote themselves to writing musical commentaries, and should talk and publish nonsense. Unhappily, the legend thus originated grows and spreads, and in a neutral and, individually, almost illiterate society, by whom the substitution of Stravinsky by Bach or Glinka, or even by Offenbach and Orlando di Lasso, would be quite unnoticed—in such a society a stereotyped appraisal is created which has no foundation in fact. An absurdity conceived by somebody is repeated and finds ready and general acceptance; it takes the place of an opinion of one's own. The causes of this phenomenon are to be found in that curse of musical criticism—ignorance of things in general and of music in particular. But eventually musical criticism will become what it once was—the opinion of the enlightened musician and not of the casual layman. The first stage in the restoration of this healthy condition must be the exposure of the legends which have been created, and which deceive the general public, who expect from criticism an essential estimate and analysis. The moment must come when composers will once again provide them with works of good quality, and the criticisms will be on an equally high level.

(Translated by S. W. Pring.)

## POETRY, SONG, AND SCHUBERT

### II.

BY MRS. FRANK LIEBICH

One of the chief sources of Schubert's great fecundity as a song-writer was his quick power of intuition. By virtue of this lightning faculty he would make a rapid response to the latent meaning of a poem and record his experience in his own medium of rhythm, melody, and harmony. His best songs are evidence of a perfect equipoise of words and music, often as delicately adjusted to one another as any well-proportioned organic structure. So compact are some of these dainty song-forms as to offer an illustration of Arnold Schönberg's statement that a perfect work of art should be so homogeneous in its constitution as to disclose in every detail its truest and inmost being. 'Thus,' he says, 'I came to a full understanding of the Schubert songs, together with the poetry, from the music alone, and of Stefan George's poems from their sound alone; and this with a perfection that could hardly be attained by analysis and synthesis, and which in any case could not be surpassed.'\*

Schubert's frequent immediate reaction to his experience of a poem helps one to realise that the notion of movement is the essential idea of all poetry, and that its mating with music can be understood as based on the feeling of élan, rhythmic motion, flight. Schubert, by reason of his close intimacy with poets and writers, must have unconsciously possessed the knowledge that a word, like a note, has overtones, in so much as it has jewel-like flashes of expression and almost as many shades of meaning as it has facets.

Schubert drew upon upwards of eighty different poets for his songs. The majority were German. He set fifty-five of Goethe's lyrics, forty-one of Schiller's. Of English poets Shakespeare, Scott, and James Macpherson (Ossian) provided him with lyrics. His friend the poet Mayrhofer had translated Shakespeare's Morning Serenade from 'Cymbeline' and a Drinking Song from 'Antony and Cleopatra.' Bauernfeld had rendered 'To Sylvia,' from the 'Two Gentlemen of Verona,' into German, and Storck had made German versions of Ellen's first, second, and third songs from Scott's 'Lady of the Lake,' as well as a Border song, 'Coronach,' and the 'Song of the Imprisoned Huntsman,' from the same poem; also a song from 'The Pirate,' and the 'Romance' sung by Richard Cœur de Lion in 'Ivanhoe.' The prose poems of Macpherson had been translated into German by Harold, and were much in vogue amongst Schubert's poet friends. The wild, romantic nature of the poems appealed to them and to Schubert. He set 'Colma's Lament,' 'Loda's Spectre,' 'The Maiden from Innistore,'

\* Arnold Schönberg, by Egon Wellset.

'The Death of Oscar,' 'Croma,' 'Shilrik and Vinvela,' and 'The Night.'

A. W. Schlegel's version of Petrarch's sonnets and one by Dante, several of Metastasio's poems, as well as a fragment from Æschylus, translated by Mayrhofer, were given various settings between the years 1813 and 1820. The three Italian songs from Metastasio, published as Op. 83, were dedicated to the singer Lablache. Mignon's *Lied*, 'Nun wer der Sehnsucht kennt,' from Goethe's 'Wilhelm Meister,' haunted Schubert at one time very persistently. He made four different settings of the poem. The best-known one, in A minor, was composed in 1826. He arranged the same air as a duet between Mignon and the Harpist, having previously used the poem for a male quintet. The 'Winterreise,' which was published in 1824, and 'Die Schöne Müllerin,' in 1828, were not performed in their entirety until 1856, when Julius Stockhausen showed that the melodies would be best understood by being sung in close association. What seems to have been Schubert's defect in the matter of song-writing was an occasional lack of fastidiousness in manner and matter. But it must be remembered that a great many of his songs were not published until after his death. Had he lived longer many might have been remodelled. Also his great facility had undoubted drawbacks, and he was ignorant or heedless of its dangers. He would often rapidly scribble melodies to please his friends; and many of these friends were excellent company but very mediocre poets. Often he forgot what he had written and to whom he had given the manuscript. His genial ways and manners were therefore answerable for the printing of a good many trivial songs. But to have kept over six hundred of them at one level of perfection would have been little short of miraculous. Beauty is only glimpsed by intuition; when this faculty is crippled and the intuitive power is non-existent there remains merely a more or less scholarly arrangement of hard-and-fast forms and rules.

Short of stature, with no special gifts of attractiveness in feature or person, Schubert must yet have possessed an indefinable latent charm of character which gained him devoted friends. And this particular fascination, which manifested itself on occasions to those with whom he was in sympathy, redeemed and coloured his otherwise ordinary personality. Similarly in some of his symphonic and chamber music the beauty which appears at frequent intervals acts with so potent a charm on the listener as to ease his hearing over tracts of rather weary commonplace. But had he lived longer, what might he not have achieved in the light of his own occasional failures! For with truth has it been said that genius learns from its own nature; talent learns from art. In middle age different thoughts and emotions from those which he had experienced in youth

and early manhood would, in their turn, have liberated the creative instinct within him. The melody of his life was interrupted and broken at an age when the first part of it might merely have been an incantation of a still greater beauty, which would have been the inspiration of his maturer years.

A study of his personality leaves an indefinable impression that he had not arrived at a full realisation of his own powers. On the third day of November, 1828, he went to see Simon Sechter, then the best professor of counterpoint at Vienna, to arrange to have lessons in counterpoint from him. The day and hour of the lesson were fixed. But the following week was Schubert's last on earth. During the preceding ten months he had written, besides several pianoforte works, the String Quintet, the C minor Symphony, and had finished his work on the Mass in E flat. Between May and October he had composed the 'Schwanengesang,' the final song of the cycle, 'Die Taubenpost' ('The Carrier Pigeon') being the last song he ever wrote.

The evolution in harmony and counterpoint that has been brought about during the hundred years that have elapsed since the death of Schubert has elicited a richness in chord structure and tone-values undreamt of in his time. Yet Schönberg's pupil, Egon Wellesz, has recorded how the writer of the most advanced book on harmony of modern times directs his pupils' attention to Schubert as illustrating the essential in regard to rhythmic sequence as exemplified in his songs. 'Look at Schubert's "Auf dem Flusse," he says to them, and see how each successive movement leads on to the next.' Thus is shown the homogeneous nature of music as an art, and how its past continually interacts on its present. The 'Unfinished' Symphony is typical of Schubert's career. Dying in his prime, with his life-work seemingly unfinished, like that beautiful and popular work his name remains enshrined among the immortals and his fame will thus assuredly persist.

## THE UNWANTED PIANOFORTE SOLO

BY ALEXANDER BRENT-SMITH

It is customary nowadays, I believe, to give essays some useful function to perform, such as pointing a moral, or advocating a principle. This essay does neither, but is merely a series of observations relating to pianoforte solos and their place in our daily life, illustrated by one of the most painful and humiliating experiences of my musical career. My first observation about pianoforte solos is this, that though everyone wants to learn the pianoforte, no one wants to listen to other performers. Some statisticians go so far as to say that the number of people desiring to learn is almost equal to the number of people desiring to teach. This

may be an exaggeration, but supposing that every teacher has at least one pupil, then there must be millions of young men and women striving to master and subjugate their ten wayward fingers. But of these million learners, there seems not one who wants to hear a pianoforte solo when it is presented at a concert. Of course I do not refer to concerts given by serious and capable musicians, but to local concerts, invariably described as grand, in which the Squire sings, the Vicar apologizes, and the funny man from the nearest big town convulses the cheap, and slightly upsets the more expensive, ticket-holders.

It is at concerts of this type that the pianoforte becomes such a pitiable Cinderella, working hard for others, while she herself is being perpetually scorned and snubbed. The pianist opens the proceedings with a pianoforte solo. This item is usually regarded as an intimation to the men who are gossiping outside the door that the concert is about to start, so in they troop.

An audience of this type cannot, and does not want to, listen to a pianoforte solo. Why should it? In the first place, a pianoforte solo, not having any words, does not convey any message to the listener. Nor does its title increase its appeal, because custom decrees that the works of *salon* composers, like the creations of superior cooks, should be served up with a foreign name. Very different are songs and recitations, which, however badly delivered, do convey some intelligible message, even if it be but the expression of some sentimental feeling which a poet with any humour or sense would have been ashamed to record.

In the second place, is it not to be expected that a piece of abstract music which demands our serious attention should make but small effect while we are eagerly awaiting the advent of the funny man with his absurd facial contortions and irresistible fooling? In this world, for every hundred who are moved by deep feeling there are millions (including the deep-feeling hundred) who are moved by laughter. It is therefore not to be wondered at that pianoforte solos, however gay, have very little chance of appreciation when they stand cheek by jowl with singing and laughter.

How bitterly and how frequently have I realised the truth of this statement! Times without number I have helped at miscellaneous concerts, and have found my own pianistic contributions treated (as I admit both the performance and the pianoforte deserved) with the most perfunctory applause, whereas my rival, the comic man, has ascended and descended the platform in a perfect hurricane of hand-clapping.

My deepest humiliation took place during the war, when on one occasion I organized two concerts, afternoon and evening, in aid of some local cause. We did not have programmes, the

Sergeant-Major announcing the items with a megaphone. At the afternoon concert I opened the programme with a pianoforte solo, which, considering the skilful way in which I avoided the broken strings while still preserving the flow of the music, ought to have raised a storm of applause, if not for the music at least for the conjuring skill displayed. Actually all that my heroic effort did was to turn the conversation of the audience from a gentle hum into a distinct buzz. After my futile performance, each item was greeted rapturously. Overcome with chagrin at my lack of success, I decided not to play an opening solo at the evening concert, but to start straightaway with a popular song which spoke intimately of the family affection of a dusky beauty somewhere on the Mississippi. I explained the situation to the Sergeant-Major, pointing out to him that pianoforte solos only bored the audience, and that in consequence it would be better to start with the second item.

'Shall I give that out, Sir?' asked the S.-M.

'Please do,' I answered.

He took his megaphone, and, with the full force of his gigantic lungs, he bellowed, 'Mr. Brent-Smith will not bore you again with another pianoforte solo, so we will start with a song,' &c. No sooner had he uttered this unintentional but scathing criticism than he realised what he had said, and, turning round, he gave me a look of such contrition that we became from that moment friends for life. But the truth is there all the same—pianoforte solos at such concerts are like cautionary words in military drill—things that are necessary, but which demand neither response nor action.

After all, I think I see an edifying moral emerging from these observations, and that is, that pianists must be prepared to give and not to count the cost; to serve their fellow-men with never a hope of honour or reward.

## Ad Libitum

'HATS OFF, GENTLEMEN! —'

By 'FESTE'

A good many oddities in the way of composition reach me, but top place is taken by the latest, which comes from New York. It is called 'The Exile's Lament,' and is by Harold B. Jayne. I do not apologise for making it the subject of a few remarks, the more so as Mr. Jayne, on his cover, says, 'Composer invites comments, favourable or unfavourable, especially from students, stating whether form of presentation and description helpful.' In the most literal sense, then, Mr. Jayne is asking for it.

'The Exile's Lament' is described as 'A Musical Drama, without words, in F minor and twelve related keys. A Rending yet Restful Remnant for Piano, Harp, or Organ, for Those Who Think and Feel.'

I must dispute the statement that this rendering and restful remnant is without words; on the contrary, there are almost, if not quite, as many words as notes per page. The score bristles with directions in various tongues. However, before coming to the composition itself, the composer (who *will* be talking) holds us on the inside of the cover with a page of close type headed:

**'COMPOSER'S THEME AND INTERPRETATION WHICH READ AND ANNOUNCE BEFORE PLAYING'**

Most of us who do any kind of creative work are at times uneasy as to the quality of some of it, consoling ourselves, however, with the reflection that having done our best we can do no more, and that no man can always be at the top of his form. Mr. Harold B. Jayne is free from such doubts. He opens the ball by handsomely describing his work as 'pathetic, beautiful, affecting, and haunting,' which is surely all that can be asked of any piece of music:

In this pathetic, beautiful, affecting, and haunting lament, opening with 'call to assemble,' we trickle up and down a scale of tender memories; a 'flood of anguish' bowed in woe; a rendering, echoing, haunting cry; resignation to the passing years; 'cheu fugaces, anni labuntur'; alas, the years, they flee away. A ray of light and hope; again plunged in despair, through periods of meditation, as we sit in the shadows spending the present and re-sponding the past.

And so on, to a spasm of religiosity that I prefer not to quote.

A passage that follows the 'Theme and Interpretation' suggests that, despite the request for comments, favourable and unfavourable, quoted above, Mr. Jayne is liable to grow restive under criticism:

**'COMPOSER'S CAVEAT TO CRITICS AND THOSE WHO COMPLAINED OF ORIGINAL BREVITY AND DEMAND MORE CONVENTIONAL MELODY.'**

Remember the Great Moments of Life must be measured by intensity, not by duration. More life, actual or in imagination, may be lived or reviewed by a single thought that glances over earth or mounts to heaven in an instant of time, than in thousands of years of physical existence. So may intense emotion, extremity of anguish, be encompassed and expressed in a few bars and measures of music. . . . Wouldst thou prolong, save in its echoes, a 'haunting cry'; deflect a 'ray of light' by trifling, prattling melody; so intrude on sorrow, solitude, and despair; on meditation, by more than tick of clock, or chimes, twice told; arouse 're-flection' save by shadows, softly flitting by; tell the years, save in single beads?

If you do these not quite clearly-expressed things:

Avaunt, trifier, subtle modulations and en-harmonics, that transcend, and rich harmonies that exalt, rend, and soothe, are not for thee.

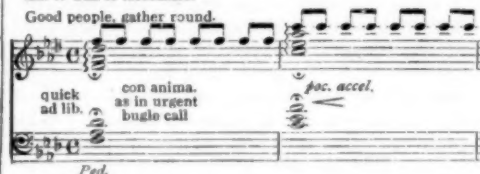
Yet, with all his availing of trifling critics, Mr. Jayne has a heart, and is not above making a few concessions:

IN APOLOGIA.—In this revised and published copy, I may, somewhat, have yielded to importunity and indulged in digressions that suggest—a logician, wandering from the point; a philosopher, that cannot keep silent; a sage, of surplus words. To me, the 'true and moving lament' rests in its rich and shattering harmonies, leading by straight path to the soul; more than in diverting, evading, and pleasant excursions by the wayside; a shallow style of irreverent floriture, such as infests and destroys early Italian Opera; at least in grandeur.

All these surplus words from the sage lead one to expect something startling and novel in the music. The references to 'intensity,' 'single thoughts that glance over earth and mount to Heaven,' and so on, raise high hopes as to Mr. Jayne's inventive powers. We are soon undeceived. His opening bars bring us down with a dull, rich thud:

Ex. 1. Call to Assemble.—

Good people, gather round.



The figure illustrating the stealing up of the spectators (apparently on reluctant tip-toes) calls for comment. In various forms it does duty for a variety of phenomena. A few bars later we have this:



Two bars more, and it represents something else:



(There may be some subtle reason for bidding the player to meditate with his L.H. thus at the top of the keyboard; but I cannot discover it.)

Meditation is of various kinds. That represented in Ex. 3 is of the questioning, dubious type. A bar later appears a more positive sample:



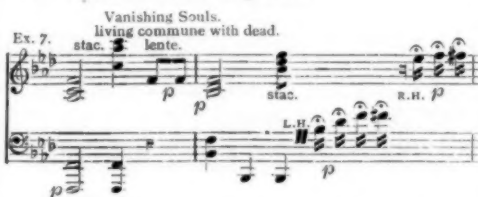
However, we have not yet done with that little single-note figure. Having used it to depict stealing spectators, meditation, and shadows, Mr. Jayne calls on it again:



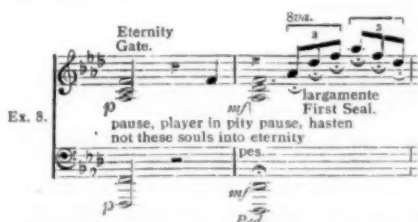
By putting it in the bass, he gives us another brand of shadows:



Before this page is out he makes it serve for something very different—nothing less than communion with the departed:



Which brings us to 'Eternity Gate: and the opening of the First Seal,' by means of the same old figure, now noted differently, but unmistakable:



It turns up again in the next bar (Second Seal), and, inverted and put in the bass, assists at the

opening of the Third Seal, at which point it will be seen that the Exile, overcome by these rich and shattering harmonies and intense thoughts, promptly swoons:

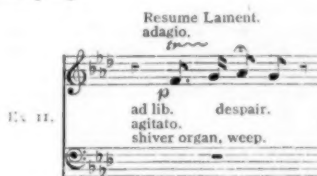


I admit being almost overcome myself, though not in the same way.

Two more examples of Mr. Jayne's skilful use of the Lisztian metamorphosis of theme must be quoted. Those detached quavers have yet some further duty to perform. Here we see them again:



The instruction to 'trickle softly' may be recommended to Mr. Percy Grainger, if he is as keen as he used to be concerning unconventional directions. On the whole Mr. Jayne has him beaten in this department, for Mr. Grainger has never gone so far as to allude to shivering and weeping:

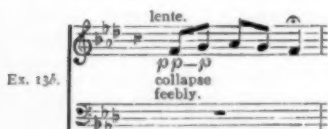


This by the way. The reader is waiting for Mr. Jayne's final use of his little figure-of-all-work. Here it is; now extended, and in octaves, and so naturally suggesting red trumpet blasts:



Lest the reader should think that these extracts do injustice to Mr. Jayne's inventive powers, I hasten to point out that the reverse

is the case. Almost without exception his 'melodies' consist of scraps of the common chord or the dominant seventh. There are only two exceptions, and, as will be seen, they are very little ones:



I am not clear as to whether the words 'Collapse feebly' are a direction to the player, or an illustration of the Exile's condition (he is only four bars away from that swoon). A mere critic, still feeling a bit sore from that 'Avaunt, trifter!' might feel inclined to get some of his own back by applying it to Mr. Jayne's inventive powers.

On the whole, I think the worst bars have not been quoted. The line, however, must be drawn somewhere, not only from considerations of space, but also because Mr. Jayne more than once reminds his customers that the work is copyright. I therefore end with the final cadence:



I feel inclined to argue as to that 'Time 6 mins.' I make it nearer seven minutes. But it may be that I dallied at some of the pauses, of which there are no fewer than fifty-six. (The entire work contains only sixty-five bars, so it will be seen that the player progresses with difficulty.) As to the direction to 'Play twice for full impression,' I deny the necessity, for Mr. Jayne's music is of the sort that yields up all its secrets at once, thanks to his practical, commonsense method of depending less upon notes than on words. Nobody knows better than he that his music alone might mean anything—or even nothing. We have seen this with the little figure quoted so often. As with his melody so with his harmony, which consists entirely of common chords with a few sevenths. Thus, the plain chord of F minor occurs thirteen

times. But do they all mean the same thing? They do not. One follows the 'spectators steal up' bar, and signifies that they are 'all here.' Several illustrate despair, one seems to refer to a 'peasant's cottage' (with timepiece, as is proved by three ticking quavers, duly labelled 'clock'); one has to do with 'light, hope, in excelsis cantando'; another with 'restored composure'; and the last one with 'Eternity Gate.' And nobody would think that the first inversion of the F major chord had anything to do with swooning, had not Mr. Jayne told us that the Exile succumbed at that point. Yet—so great is the power of suggestion—having read Mr. Jayne's note we can see the poor chap swooning about all over the place, and we feel that he might as easily do it to this chord as to any other. A born swooner doesn't need to pick and choose; any old chord will do, so long as it is labelled. The whole principle of programme music is summed up in that last sentence, but I resist the temptation to develop the point. Space is running out, and although I have finished with Mr. Jayne's music, there is matter on his cover that demands attention.

First, I note that he is by no means a one-work man. The back of his cover contains a long list, from which I select a few titles:

NEGLECTING LIFE'S OPPORTUNITIES.—A Musical Allegory. A Message. A Word of Caution to the Young. Closing with the Clock of Time, struck by the Hand of Fate and Beckoning Opportunity—

(which reads rather like an advertisement of Eno's Fruit Salt).

QUO VADIS, Nocturne, Fantasie.—Wandering along the Streams, Highways, and Byways of Life. With Rending and Soothing Melodies played on 'breast bone' of immolated 'lost love' for harp and violin.

I SAW MY MOTHER IN A DREAM.—Also called, 'The Revelations of St. John the Divine.' With Slumbering, Recumbent Nude Figures. Opening with Ground Bass, Stabbing itself with Shafts of Light.

COMMITTED TO THE DEEP.—LOST AT SEA.—Colorful Organ Number, dedicated to 'all who go down to the sea in ships' and to the United States Navy,

—which, he implies, doesn't.

Another work is described as 'A Reverential Setting in F sharp minor and 18 Related Keys'; another is an Idyll 'with Rays of Rainbow in Violin Movement.'

The list is headed:

LIST OF COMPOSITIONS, INSTRUMENTAL AND VOCAL, WITH DESCRIPTIVE TITLES, TEXTS, AND THEMES FOR PIANO AND ORGAN

*Music that Depicts, Speaks, Appeals, Thrills, Soothes, Haunts, Chords that Bind*

By Harold B. Jayne

An inspired, untaught, untrained musician, springing like Minerva, full-fledged at birth, from Gwallia, Ancient Wales, that Land of Bards and Music.

Another page of the cover contains 'Comments and Opinions, Scraps from the Composer's Scrap Book,' the largest scrap being a letter from F. W. Hardwicke, who is described as 'an M.A. of Oxford, and Doctor of Music of London, England, Well known in Musical and Publishing Circles as a composer, Director of large orchestras and symphonies, and orchestrator of music, and organist, in England, Europe, Russia, Japan, the U.S.A., and Canada.'

Despite these world-wide activities, his name is new to me, and probably to most readers. If there be a Musical Doctor Hardwicke, I am surprised to find him testifying as follows concerning Mr. Jayne's music:

I feel that I must write you a line. . . . Your several numbers are all great, showing most vividly, in tone, color, and construction, the legends and lyrics they are meant to depict. Indeed, without even the recital of the prologue, or use of words in any way, these unique Musical Compositions of yours tell and portray their story in a marvellous way.

The dynamic chords, related and inter-related, have, within them, inner melodies, so beautiful, so subtle, at times rising and swelling forth, and then subsiding in tones of anguish, resignation, and content. *These are creations.*

All your numbers lend themselves to magnificent orchestration, and yet being wonderful compositions for the pianoforte, especially when played by their composer. In short, all your numbers are of the highest rank and unique in character. . . . I pay my tribute to you as a genius.

More could not be said of a Beethoven, even by a rhapsodic Hardwicke.

Here is a tribute from 'An English Lady, a Church and Festival Organist':

I tried this 'Lament' [the work discussed above] on the organ, last Saturday night, in empty church. It is a most touching thing, almost too much so for poor mortals like me. The chords are rich and grand, and brought tears to my eyes, as they first swelled around me and then shivered into ghostly silence.

This is not the only English lady who is rapt away by Jayne. Here is another, who, Harold B. assures us, has 'Taste and Cultivation':

I love your 'Farewell to the Anvil,' and can get a lot out of it, though I miss you by my side to guide me, so that I can play it as I heard you play it in Vancouver and Montreal. Never mind publishers and so-called musicians. Your chords and music are the same type as the 'Lost Chord' and bring solace. . . . Your music may not be orthodox in writing, but it is your soul speaking and helping others.

Finally, here is a more homely testimonial from 'A Bootlegger, A Good Fellow and Traveller over Life's Rough Way':

Your music came wonderfully over the phone (composer has special method of transmitting over phone), and we were all much impressed. Your 'Vulcan and Venus' is a knock-out—keep me posted so that I can tell the boys, if you get on anywhere, of the treat in store for them. That is some music, I'll tell the world.

I am not a Bootlegger, and only a moderately Good Fellow, but I may claim to be a Traveller over Life's Rough way, so it is fitting that I should join my Fellow Traveller and do my bit in telling the world—though with a very different object.

Why do I take up precious space on Harold and his Exile, when there is real music waiting to be discussed? Thus an impatient reader. The answer is that we musicians have in the past done too little in the exposure of pre-tentious humbug. We have let the Jaynes impose themselves without hindrance on a credulous public, and the results have been bad for musicians, though highly profitable for the Jaynes. True, the *Musical Times* is not likely to be read by Doctor Hardwicke, the Lady of Taste and Cultivation, and least of all by the Bootlegger. In the ordinary way, it would not be read by Mr. Jayne. But this particular number will be. At all events, a marked copy will be sent to him. He 'invites comments.' Very well: on his head be it. He shall have mine.

#### BAYREUTH

July 19-26, 1928

#### A TRAVELLER'S NOTES

The journey from London to Aachen, where I stayed for thirty-six hours, was uneventful, save for the heat in the train. Proceeding from Aachen to Nürnberg was more eventful. The train was crowded, a large number of the passengers, including a male-voice choir, travelling to Vienna for a big choral festival. During the thirteen hours' run to Nürnberg we heard constant snatches of part-songs from various parts of our carriage, but at Würzburg we were provided with a free concert on the platform. The whole choir got off the train, lined up, and, under their energetic conductor, gave us twenty minutes' sturdy and effective singing. They were then joined by about a dozen brass instrumentalists, and in this way brought their performance to a climax, the guard's signal for departure, after thirty minutes' stay, bringing all the performers hurriedly back into the train. Once aboard, there was a rush for beer, and tired throats were soon being lubricated in a way that was apparently very satisfactory. I think most of the singers must have slept after this, for quietude reigned supreme until our arrival at Nürnberg. Here the Bayreuth passengers had to change trains, and after about fifty minutes' wait we began the final stage of our journey. It was not very difficult to pick out the 'Festival' passengers, for many had either scores or librettos in which they were deeply engrossed.

The early part of the next day was taken up with visits to 'Wahnfried' and Wagner's grave, where we paid our homage. A similar duty was performed at the graves of Liszt and Hans Richter, in the Bayreuth Cemetery. Then, after lunch and

a brief rest, away we went to the Festival House, where 'Tristan and Isolde' was to begin at four o'clock in the afternoon. We journeyed there in the old-fashioned way—by carriage—and as we approached the long drive to the theatre the road was lined with people who evidently were there to quiz those who were proceeding to the performance. The grounds were crowded, and amongst the notables were the ex-King Ferdinand of Bulgaria, looking very genial, Prince Hohenlohe, the Prince of Thurn und Taxis, and Siegfried Wagner and his wife. It was a gay and excited throng and worthy of the first night of a great event.

To those who, like myself, enter the renowned Festspiel Haus for the first time, there must always be the feeling of expectancy and tension that usually precedes an occasion of importance. I should say that it will be some time before the glamour and interest surrounding the Bayreuth Festival die out. Wagner was one of those great personalities who left an almost indelible impression behind him, and it is certain that his great personality still surrounds everything connected with him in the Bavarian town wherein he chose to create a home for the production of his great works.

On entering the Wagner theatre—it might be called temple—one is surprised at the absolute difference from any other opera house, and this in spite of the fact that one was prepared for it. The flat roof, cleverly painted in imitation of the huge canopy of a Roman tent; the Corinthian columns at each side of the theatre; the raised seats spreading fanwise from the stage and in tiers like a section of the Coliseum; the absence of any curtains or upholstery of any kind—everything, in fact, omitted that would be likely to interfere with a perfect hearing of the orchestra and singers. Then the closing and bolting of all doors, the gradual lowering of all lights to total extinction, the tense silence of the orchestra, the beginning of the Prelude up to the slow and dignified raising of the stage curtain—all these formed a fresh and lasting experience to the new comer. Everything is well ordered and goes without rush or trouble; everything moves with comfort and ease. Even the long intervals for refreshment, when the audience walk in the sunny grounds and wander into the refreshment rooms, are not spoilt by rush or excitement. There is ample time to refresh oneself and then walk gently round the grounds, meeting friends or seeing 'who's who.' This forms a pleasant interlude, but it is always gladdening when the brass instruments are heard on the balcony over the main entrance, playing some brief motif from the work in hand, in this way indicating that it is time to go in for the next Act.

'Tristan and Isolde' had a great performance under Elmendorf, who obtained from the orchestra beautifully clean work, with fine tone and phrasing—in fact, something to be remembered. The singing and acting of Nanny Larsén-Todsen as Isolde was a very distinguished performance, and although the others were good, hers stood out. The new scenery was most effective. Prolonged applause at the close of the third Act, after some considerable time brought Siegfried Wagner before the curtain. He merely bowed and retired. It was as if he had said, 'On behalf of my great father, I thank you.'

'Parsifal,' the next event, was very interesting for me because I had never seen it before. On the whole, the performance was most impressive, and there can be no doubt about the greatness of the work, but it needs perfection of handling in every detail. The first Act was stupendous, and made an effect upon me that will never be forgotten. The orchestra, under Dr. Karl Muck, was splendid. We were all keyed up for a fine second Act, but unfortunately this was not forthcoming. Nothing was so good as in the first Act, and the Ballet of the Flower-Maidens was the most stodgy affair of the kind I have ever seen. Parsifal could have had no difficulty whatever in withstanding temptation. Even Frida Leider (Kundry), great singer as she is, did not throw herself into the part as one expected she would. The third Act was rather dull for the first half, and then the various characters seemed to wake up, and the finish of the great work was remarkably fine. With better acting and a better ballet there should be no dull moments. The work of Ivar Andresen as Gurnemanz was easily the best all-round performance.

The next day my friends and I spent partly at 'Wahnfried' and partly at the interesting Wagner Museum in the Neue Schloss. The various mementos are placed according to period, and so the exhibition is easy to follow. There is, of course, the period of the boyish composer and conductor; the Paris period; the Dresden period; and so on. There are also interesting von Bülow and Liszt groups, which are distinctly appropriate for such a museum. Subscriptions are invited, also gifts from those who possess mementos of the great musician, in order that the Museum may gradually become complete.

The performance of 'The Rhinegold' was in every way successful. The orchestra, under Hoesslin, did magnificent work. All the very great difficulties in connection with the staging of this remarkable work were most successfully overcome, and the singers were all very adequate, notably Fricka (Maria Ranzow), who has a voice of lovely quality, Wotan (Friedrich Schorr), Loge (Fritz Wolff), and Mime (Walter Eischner). The usual difficulties with the reptiles simply did not occur, so well and carefully were these considered. I have seen this work several times, but never so well done as on this occasion.

The weather has been perfect, thus making the numerous intervals between the Acts, also our daily excursions out of town, a real joy. Everyone seems to be happy, and the whole town is in Festival mood. Even the kitchen-maids at our hotel were, on one occasion, whistling the 'Schlaf' motif whilst drying the plates!

It is needless to say that all the local shops are reaping a harvest, especially those selling photos, postcards, librettos, and anything connected with the Festival. It is their opportunity, and they are making the most of it. I almost forgot to say that many of the old and quaint beer taverns are revelling in good custom, especially the famous 'Die Eule,' where most of those connected with the performances since 1876 have foregathered at various times of the day, and especially late at night.

'Die Walküre' was notable for a very fine Wotan (Schorr), who was particularly brilliant in

the third Act, also for an unusually good Fricka (Ranzow), who completely sustained her success of the previous evening. Brünnhilde (Larsén-Todsen) was very good, and the staging a triumph. The orchestra appeared to excel its fine playing of the 'Rhinegold,' and at the close of the performance there was a prolonged ovation from the audience. But the tradition of Bayreuth prevented either the singers or conductor from appearing. There is no doubt about this part of 'The Ring' being the most popular. Several ex-Royalties, not previously at this Festival, were pointed out to me.

It is a joy to be in a town that has no trams, omnibuses, or motor lorries. Horse carriages and motor cars are there in plenty, but these do not disturb the restfulness. Fifty-two years ago it must have been still more restful; therefore it is small wonder that Wagner found this an ideal spot for the consummation of his labours.

It is a rare thing to have the four chief characters in 'Siegfried' all very good, yet this happened at the performance of the 24th. The lighting and scenery would have surprised many who have considered the Bayreuth performances out of date. No one thought 'The bird' good. Why is it that a big voice with a pronounced vibrato is heard nearly everywhere in this part? I can imagine Wagner being more particular in his selection. The orchestra was again superb under Hoesslin. To hear this body of a hundred and thirty players was alone worth the journey to Bayreuth.

One morning (the day of 'Siegfried') I happened to be wandering alone by the grave of the composer at 'Villa Wahnfried.' Hearing light laughter, I looked up, and on the balcony I saw the widow of the great man sunning and fanning herself. She was lying on a lounge, and had a lady friend by her side. Something had evidently amused them, and they both appeared to be enjoying it immensely. A marvellous woman to be able to enjoy anything at her advanced years.

The country surrounding Bayreuth is delightful. Two excursions, one to Berneck and another to Kulmbach, proved this as we drove for miles through fields of waving wheat and oats, to say nothing of glorious views of distant hills either tree-laden or under cultivation. A remarkable feature as we passed through the various villages was the charming irregularity in the style of architecture, to say nothing of the flower-laden window-boxes which always added a touch of welcome colour. Each village, too, seemed to outdo the other in the number and quality of its geese! Never have I seen so many fine and plump waddlers, all in good condition for Michaelmas.

Notwithstanding a few blemishes, 'Die Götterdämmerung' was magnificently done. I have seen a better Hagen and Gunther, yet, with so much that was excellent, it would be churlish to find fault.

The destruction of the Gibichungs' Hall and the burning of Walhalla were triumphs of stagecraft, and the performance was a grand ending to an unforgettable eight days. Siegfried Wagner came before the curtain in response to prolonged cheering and applause.

I now leave for Australia, and will carry back with me memories of many great and interesting occasions.

W. ARUNDEL ORCHARD.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXXVII.—RICHARD ALLISON

The late Prof. H. E. Wooldridge in his article on the Psalter in Grove's 'Dictionary of Music and Musicians' describes Richard Allison as 'a musician of the first rank,' who did not deserve Burney's contempt 'on the ground that merit of the highest kind happened to be very common in his day.' Strange, indeed, that both Burney and Hawkins blundered badly in their estimate of Allison's work. His edition of the Psalter (1599) is regarded by Wooldridge 'as one which can be said to show the pure Elizabethan counterpoint in perfection throughout,' and is the work of one man. But this work, great as it was, represents only one phase of Richard Allison's activities, for, as will be seen, he published also a valuable book of madrigals for four and five voices, entitled 'An Hour's Recreation in Music' (1606). The pity of it is that his personal history is meagre in the extreme. Neither Mr. Henry Davey nor Dr. Fellowes has been able to lighten the obscurity attaching to his biography. The few additional facts that have been gleaned by me are not of great value, yet, in conjunction with what has already appeared in our printed books of reference, their cumulative effect will be helpful in appraising this 'master of pure diatonic polyphony' (Davey).

Of Allison's early life and upbringing we have no record, but in 1590 he was evidently in the circle of such notable musicians as John Dowland, Thomas Campion, Philip Rossiter, William Cobbold, and John Daniel, and cultivated the lute as well as sacred music. He contributed ten four-part settings of 'Church tunes' to Este's Psalter in 1592. Este, in his Preface, says that he had engaged ten composers, 'being such as I know to be expert in the Arte and sufficient to answer such curious carping Musitions, whose skill hath not been employed to the furthering of this work.' Thus, sixteen of the settings were by John Farmer; twelve by George Kirby; ten by Richard Allison; nine by Giles Farnaby; seven by Edward Blancks; six by John Dowland; five by William Cobbold; four by Edmund Hooper; three by Edward Johnson; and one by Michael Cavendish.

Evidently the success of the ten settings contributed to Este's Psalter induced Allison to publish a Psalter of his own, and in the year 1599 appeared the 'Psalms of David in Meter, the plaine Song being the common tune to be sung and plaide upon the Lute, Orphargon, Cittern, or Bass Violl, severally or altogether. . . . With tenne short Tunes, in the end, to which for the most part all the Psalmes may be usually sung. . . . By Richard Allison, Gent., Practitioner in the Art of Musicke, and are to be solde at his house in the Duke's place neere Alde Gate, London, printed by William Barley, the assigne of Thomas Morley, 1599.' This book, dedicated to the Countess of Warwick, was recommended in complimentary verse by John Dowland.

Wooldridge writes: 'The style of treatment employed by Allison in this work—in which he has given the tune to the upper voice throughout—is almost the same as the mixed style adopted by

him in Este's Psalter. Here, after an interval of seven years, we find a slightly stronger tendency towards the more florid manner, but his devices and ornaments are still always in perfectly pure taste. The lute part was evidently only intended for use when the tune was sung by a single voice. It may be added, as pointed out by the Right Rev. Dr. Frere, Bishop of Truro, that 'the four parts are so arranged in one opening of the book (which measures 340 by 216 mm.) that the performers can sit round and each read his own part, thus :

		Altus
Citterne		
		Bassus
Cantus and Lute		Tenor

One of the tunes in this book, 'Salisbury,' set to Psalm cxv., was subsequently copied into Playford's 'Psalms and Hymns' (1671) and is known as 'Playford.'

Seven more years elapsed before Allison issued another work, and at length, in 1606, appeared what was probably his last volume, entitled, 'An Houres Recreation in Musick, apt for Instruments and Voyces,' with a eulogistic preface by John Dowland, and a prayer 'for the long preservation of the King and his posteritie, and a thanksgiving for the deliverance of the whole estate from the late conspiracie, 1606.' This volume—dedicated to Sir John Scudamore—has ten songs of four voices and fourteen songs of five voices, two of which were reprinted by Thomas Oliphant. In the Christ Church Part-Books at Oxford are Parts 1 and 2 of 'My prime of youth' and 'The Spring is past,' from 'An Houres Recreation in Musicke.'

In the British Museum (Add. MSS. 31,392) are four Pavans of R. Allison, for the lute; and there is also (Egerton MSS. 2046) a Pavan for two lutes, entitled 'The Pavinge of Allasons,' in a volume dated 1616. Fuhrmann, in his Lute Book of 1615 (Nuremberg), published a Pavane by 'M. Aloyson, Angles,' apparently intended for R. Allison.\* In the Dowland Collection (sold at Sotheby's in November, 1926) there is 'The Sharp Pavin. Mr. Allison.'

After the year 1606 there is no further trace of Allison—whose name is also printed 'Alison'—and we may therefore assume that he died at that period. He is not to be confounded with Robert Allison, who was sworn a Gentleman of the Chapel Royal, December 12, 1589, in the room of Mr. Palfreyman, and who, on February 8, 1618, sold his place to Humphrey Isache.

## A TALK WITH ALFRED HOLLINS

BY HARVEY GRACE

During a recent visit to Edinburgh I took the opportunity of spending a few hours with Dr. Alfred Hollins. We paid a couple of visits to his organ at St. George's United Free Church—an instrument so unusual in many ways that I give the specification :

GREAT			
	FT.		FT.
1 Bourdon ... ..	16	8 Fl Traverso ... ..	4
2 Open Diap. I. ... ..	8	9 Quint Flôte ... ..	24
3 Open Diap. II. ... ..	8	10 Flautina ... ..	2
4 Har. Flute ... ..	8	11 Mixture ... ..	4
5 Lieb. Gedact ... ..	8	12 Tuba ... ..	8
6 Dulciana ... ..	8	13 Clarion ... ..	4
7 Octave ... ..	4		
SWELL			
1 Geigen Principal ... ..	8	5 Geigen Principal ... ..	4
2 Röhr Flôte ... ..	8	6 Horn ... ..	8
3 Vièle de Gamba ... ..	8	7 Oboe ... ..	8
4 Voix Céleste ... ..	8	8 Clarinet ... ..	8
PEDAL			
1 Great Bass ... ..	16	3 Fl. Bass ... ..	8
2 Sub Bass ... ..	16	4 Trombone ... ..	16
COUPLERS			
1 Great to Pedal ... ..		6 Swell Sub-Octave to Great (by Pedal) ... ..	
2 Swell to Pedal ... ..		7 Swell Octave to Great (by Pedal) ... ..	
3 Swell to Great ... ..		8 Tuba to Great ... ..	
4 Swell Sub-Octave (by Pedal) ... ..		9 Tuba to Swell ... ..	
5 Swell Octave (by Pedal) ... ..			
ACCESSORIES			
Nine Combination 'Key touches' to Great Organ.			
Nine Combination 'Key touches' to Swell Organ.			
Balanced Cresc. Pedal acting on entire Organ.			
Balanced Swell Pedal.			
Pedal for Swell Tremulant.			

Built by Lewis, 1897.

Electric action, Tuba, and Trombone by Norman & Beard, 1907.

This modest two-manual of twenty-five stops is unexpectedly complete in effect. The Great is well supplied with accompanying stops, and so takes the place of a Choir. The solo stops on the Swell are excellent in quality and contrast. The Tuba is transferable to the Swell, and stands up well against a good solid background of Great tone. A convenience is the set of pedals operating on the Octave and Sub-octave couplers. Listening to the instrument in the body of the church I found myself wondering why we should ever go to the expense of four or five manuals when so much can be done with two—or three, if funds justify our being lavish. It has to be recognised, of course, that Hollins's dexterous registration is a factor. Standing at his side, one is lost in admiration—not unmixed with bewilderment—at the uncanny ease and certainty with which he maintains a constant variety. It was instructive to see what an important part is played in his schemes by the use of uncoupled manuals. Few organists—even those with three manuals at their disposal—realise how greatly they can increase their range of contrast by leaving the Swell and Great uncoupled at intervals. (One of the most interesting features in Stanford's organ works, by the way, is the frequency with which he calls for the uncoupled Great.) It was noticeable, too, that a good deal of variety was attained by the manipulation, by hand, of single stops. The results were often slight, but sufficient to impart variety without being restless or fussy.

In facility and subtlety of registration Hollins reminded me of Lynnwood Farnam. It is evident that both regard registration as a branch of organ

\* In the new 'Grove' a reference is made to 'Aloyson, M., Angles' (vol. I., p. 73) but without any comment.

technique to be studied for its own sake, like orchestration—a view put forward by another famous player, Henry Ley, in an interview in the *Musical Times* of December, 1922. No doubt most players would claim to study the subject in this way, but it cannot be denied that the majority stop short of the ideal, i.e., stop-management so fluent that it never interferes with the rhythm of the music. Mere stop-hunting with one hand while the other hand marks time or remains glued to a chord is not real registration, any more than a method of scoring for orchestra in such a way that the proceedings had to be held up from time to time while a player changed a crook or adjusted a mute would be called orchestration. The fact is that until very recent times organists were at the mercy of their organs. See, for example, how often composers of the past generation felt compelled to stick in occasional bars of music that had no meaning or justification beyond enabling the player to carry on with one hand or one foot while the spare members were preparing a fresh set of stops. Franck's organ music contains many—too many—examples, and there are a lot in Guilmant, e.g., the bridge between the two sections of the 'Funeral March and Hymn of Seraphs.' The player of a well-equipped organ of to-day can go ahead in a way undreamt of by the older school. Those who have to struggle along on clumsy instruments can only make the best of things by putting the rhythm and continuity of the music first.

This point is developed at some length, because one can hardly see Hollins play without being struck first by his outstanding resourcefulness in registration. It is based on something more than a sense of colour and effect; he has a profound knowledge of organ construction, which he describes as one of his hobby-horses.

Discussing registration, he expressed the commonsense view that variety and interest depend less on the size of the organ and the number of stops than on the means of control.

'Many organs to-day are unnecessarily large,' he said. 'I would much rather have a well-designed, moderate-sized three-manual with proper stop-control than a large four-manual with insufficient pistons and composition pedals. To my mind, a good many organs in America have far too many draw-stops, and even the accessories are often overdone. There is every conceivable coupler, and devices for control are carried to such an extreme that one almost needs a special controller to control the controls! Still, our American friends can show us the way in mechanism. Most of our builders here are far behind them. Even small organs in America have *all* the pistons and pedals adjustable at the keys, but you rarely find that convenience in England, even in the latest and largest organs. By the way, do you know the Estey "Luminous Stops"? I made their acquaintance on Armistice Day, 1925, at Tacoma. You press a knob to bring a stop on and the same knob again to take it off. When the stop is on it shows a tiny electric light, which disappears when the stop goes off. This may or may not be a handy arrangement for those who can see it. As I couldn't, things would have been awkward but for the fact that the organ was well provided with adjustable pistons.'

A stock question for interviewers being, 'Who is your favourite composer?' I duly put it.

'I don't think I have a favourite composer,' he replied. 'I have instead plenty of favourite works in every department of music but one—Jazz, which doesn't interest me. As a youngster I was most of all impressed by the Schumann Quintet, the "Meistersinger" Overture, the concert version of the Prelude and Closing Scene from "Tristan," and Liszt's "Les Préludes." I'm not conservative in my tastes, but I've no liking for the extreme modern school. So far as organ music is concerned I have always kept my early liking for Smart and Guilmant, and I am sorry to see that players neglect them nowadays. It's a matter of fashion, I suppose. Both Smart and Guilmant had a fine feeling for what was effective and practicable on the organ, and some of our present-day organ writers have a good deal to learn in that way.'

There is, I believe, an impression that Dr. Hollins's recital programmes are invariably—even unduly—on the light side. This is perhaps due to the fact that his own compositions are, as a rule, specially suitable for concert use. But he is very far from being narrow in his views, holding that the choice of recital programmes must vary with the organ, the building, and the type of audience.

In any case, he added, 'a programme should not contain too many heavy or involved contrapuntal works, or works calling for full organ. After a contrapuntal work I put in something for solo stops, and I usually include a Scherzo or some other piece of a light and dainty kind. In the series of recitals I give from time to time at my own Church, I often repeat a work that seems to need rather more taking-in than can be managed at a single hearing. For example, I recently played the D flat Sonata of Rheinberger twice in one recital, omitting only the short introduction to the final fugue. I followed the first performance with a couple of quiet, simple pieces, and then repeated the Sonata. Practically the whole of the audience sat out both performances, so you see that people are less afraid of a long, serious work than many players imagine. Perhaps my audiences here are helped by the fact that I say a few words about the style and construction of each piece beforehand, illustrating my remarks by playing the chief themes. Among the larger organ works that crop up frequently at my St. George's recitals are the big A minor, B minor, D major, G major, G minor, and "St. Anne" Fugues of Bach, the "Gigue" Fugue, the C and D minor Toccatas and Fugues, and the Toccata in F; the Rheinberger "Pastoral," F sharp, and D flat Sonatas, Harwood's first Sonata and "Dithyramb," the second and third Chorals of Franck, and his Prelude, Fugue, and Variation, and the Pastorale. My favourite Bach work is the B minor Prelude and Fugue; of the Rheinberger works I like especially the D flat Sonata; and of Franck the B minor Choral.'

This is a suitable point at which to give a few specimen programmes from the series played by the Doctor during midsummer this year:

Toccata and Fugue in C, Bach; Spozalizio, Liszt; Lied and Bohemesque, Wolstenholme; Improvisation; Humoresque, 'L'Organo Primitivo,' Yon; Overture to 'Oberon.'

Pastoral Sonata, Rheinberger; Largo from the 'New World' Symphony; Fantasia in E flat,

Saint-Saëns; Improvisation; 'Spring Song' and Triumphal March, Hollins.

Suite Gothique, Boëllmann; Andante from fourth Sonata, Bach; Choral Song and Fugue, S. S. Wesley; Three MacDowell pieces; Epilogue, Healey Willan.

Sonata No. 1, Mendelssohn; Gavotte, 'May-time,' Hollins; Prelude, Fugue, and Variation, Franck; Improvisation; Toccata from fifth Symphony, Widor.

The fourth of these programmes was chosen by the audience from a list of about sixty works. It happens to be both a very well-balanced scheme and a testimony to the sound public taste developed by the recitals.

Transcriptions play a reasonable part in the Doctor's repertory. On this point he said:

'There is very little need for playing transcriptions of familiar orchestral music, because so much of it can now be heard by everybody, either at first-hand, or by means of wireless and gramophone. Nor was I ever very keen about such arrangements. I always felt that even when played by Lemare himself on that wonderfully effective organ at St. Margaret's, Westminster, the Wagner extracts were disappointing to anybody who had heard them on the orchestra. It is certainly out of place to play orchestral transcriptions as organ solos at a concert where there is an orchestra; yet I have known it done! But transcriptions are very valuable as a means of making available old and neglected music; a lot of it is not suitable for ordinary concert use, and would not pay for publication in the ordinary way. But as organ transcriptions it is pretty sure of a fair sale, and it works in well with recital programmes. However, one can't lay down a rule about transcriptions. If they "come off" they justify themselves. Personally, in spite of what I said just now about Wagner arrangements, I always feel that the "Parsifal" Prelude sounds better on a good organ than on most orchestras.'

'Do you recall any specially interesting incidents in connection with your tours abroad?' I asked.

'I don't think there's much about them that would interest other people, but they were immensely interesting to me,' he replied. 'For instance, it was a thrilling experience to examine the engines of the ship on which I sailed to Australia. Although I can get no idea of anything except by touch, I have all my life been keen about examining all sorts of things, and if the object happened to be something outside my reach and grasp—such as the Forth Bridge or the roof of a cathedral—I always try to get hold of a model. I think blind children should be shown many more models than they are at present. At Dayton, Ohio, during my recent American tour, I was shown over the great National Cash Register factory—a most interesting experience. I also visited the Cook Field at Dayton, where the Army aeroplanes are tested. Unfortunately, being a civilian, I was not allowed to fly, so I had to be content with sitting in the pilot's seat and examining as much as I could. During this tour I enjoyed hearing two famous American orchestras—those of Boston and Philadelphia. I played with the former under Gericke during my second tour in 1888. These orchestras are very fine, thanks to their being generously subsidised and rehearsed to an

unlimited extent. Still, I always feel that they lack something of the warmth and responsiveness of our best English orchestras. Personally, I ask for nothing better than our own Queen's Hall Orchestra in its palmy days under Wood. I think excessive speed spoils much American performance. In fact, the craze for mere pace seems to have got into the blood of organists and conductors here as well as across the water. Organists seem to be unable to resist the temptation brought about by light touch and quick action, and conductors are inclined to take advantage of the improved technique of orchestral players and rush everything at the cost of a lot of detail. By the way, at the Philadelphia concert Harold Samuel played the "Emperor" Concerto, and I heard for the first time Stokowsky's orchestral version of Bach's D minor Toccata and Fugue. This struck me as being first-rate, and I was interested to hear that Stokowsky had also arranged the Passacaglia, which I was told was even more effective. Perhaps some conductor or gramophone company will give us an opportunity of hearing it.'

'There is a good deal of interest now taken in works for pianoforte and organ,' I said. 'I believe you have had more experience than most players in this kind of thing.'

'Certainly I have made rather a feature of pianoforte and organ duets for a long time,' he replied. 'I have played in this way the "Emperor" Concerto, the Liszt E flat Concerto, the Mendelssohn Capriccio, the Weber-Liszt Polonaise, Franck's Symphonic Variations, Liszt's Hungarian Fantasia, and many smaller works. This is a very enjoyable kind of recital item for both pianist and organist, and I find audiences like it too.'

It is appropriate at this juncture to point out that Hollins has from childhood been eminent as a pianist. While still a boy he played the 'Emperor' Concerto at the Crystal Palace at one of Manns's concerts. He studied under von Bülow at Berlin, and later at the Ralf Conservatorium at Frankfurt. He appeared as pianist at the old Popular Concerts, and in 1888 at a Philharmonic concert, playing a Beethoven Concerto at the latter. During his residence in London he was Professor of both pianoforte and organ at the Royal Normal College. Undoubtedly the remarkable clarity and rhythmic life of his organ-playing owes much to his fine pianoforte technique. Indeed, his actual method at the console is that of a pianist rather than of an organist. All his hand movements are extraordinarily free. He told me that he liked to show people that even a blind player need not crawl about the keyboard 'in the old-fashioned glue-pot sort of way,' and no doubt he takes a very proper pride in thus brilliantly overcoming his disability. But probably his concert experiences as a pianist are the chief factor.

In talking of his early days he mentioned a subject that will be of interest to readers of the recent correspondence in this journal on absolute pitch. He said: 'I don't remember the time when I couldn't name any note or combination of notes. Those were the great days of the street piano-organ, and even when I was a kiddie of two I took such intense pleasure in listening to them that my father used to encourage the men to come and grind in front of our house. I soon got to recognise the different performers and their instruments,

and there came to be a "Monday man," a "Friday man," and so forth. I used to look forward eagerly to their coming, and howled the place down if they didn't turn up. On one occasion, when I was in bed with a bad cold, my father actually brought the "Friday man" into the house to grind for my benefit. These street organs were undoubtedly of use in my musical development, for I soon reproduced their tunes on the pianoforte, and it was found that I invariably adopted the same pitch as the organs. Of course I knew nothing about black and white keys, but I found that some tunes needed more of the raised notes than of the level ones. Somehow I got to know that one tune was in something called C, another in G, and so on, but I was puzzled by finding that the C on the church organ sounded lower than that on our pianoforte. Many years after, I discovered that the organ had been tuned to low pitch. Such an acute sense of pitch may often be a nuisance, as some of your *Musical Times* correspondents have pointed out. For example, I was at one of the first London performances of the "Valkyrie," and I will remember being bothered and confused all through by the pitch of the orchestra being different from that to which I had been accustomed. I have never liked the high pitch, and always have my pianoforte tuned to the low.

Like that other great blind player, Wolstenholme, Hollins usually includes an improvisation in his recital programmes. I had not heard him extemporise for many years, the last occasion being at a Royal College of Organists' function. Before taking my leave of him at the St. George's organ I asked him to improvise. A less congenial time could hardly be imagined—very soon after breakfast on a cold, wet Saturday morning; he had not even discarded his overcoat and hat. Even the theme I gave him suffered from the depressing conditions, being an unpromising specimen in F sharp minor. He began with some diffidence, but soon thawed, and gave an admirable example of this delightful and too little practised art. The fugal section included some skilful *stretti* and an augmentation of the theme in the pedals, and he wound up with a really brilliant coda in the major that reminded me of the final section of Franck's 'Pièce Symphonique' in the same key, though there was no thematic similarity. I patted him on the back and congratulated him warmly. 'Not so bad, after all, was it?' he said.

'Not so bad!' I found myself wondering how many (if any) 'international celebrities' would discover half as much invention and musicianship at a moment's notice as this modest blind organist of a Scottish kirk. On second thoughts, however, I remembered that Hollins is an international celebrity, his brilliant gifts being at least as warmly appreciated across the Atlantic, in South Africa, and at the Antipodes as in his native country.

With regret I said good-bye to one who is not only a musician of rare accomplishment, but also an engaging companion, with a fund of keen and interesting talk.

[The portrait given as a supplement to this number shows Dr. Hollins at the keyboard of the Johannesburg Town Hall organ, which was built to his specification and opened by him in 1916.]

## Wireless Notes

By 'ARIEL'.

An indignant correspondent writes from Eastbourne protesting against my August paragraph concerning hotel orchestras in general and that of the Grand Hotel, Eastbourne, in particular. He begins by asserting that no one in musical Eastbourne will agree with me. This is a large and lavish assumption, and I can only play up to it by saying that if Eastbourne is as musical as the writer thinks it to be, I shall have plenty of supporters. In fact, agreement with my main point might be regarded as a test: the more musical the public, the greater the number who think as I do.

What was this point? Simply that small hotel bands, of half a dozen or so players, should not be allowed to broadcast arrangements of works which were written for a large orchestra. I instanced a 'Tannhäuser' Fantasia and the 'Ride of the Valkyries' as works which are so constantly played by full orchestras that transcriptions are not excused on the ground of rescuing them from neglect. The effect when transcribed for a few instruments is little better than a travesty.

Instead of discussing this principle (which is surely sound and not at all pedantic), my correspondent draws a number of red herrings across the track. Thus, he tells me that 'the Grand Hotel Orchestra is famous, and consists of picked musicians who know their work.' I said nothing about the performance save that the orchestra was inadequate in size. My subsequent remarks about hotel programmes were obviously general. (I said 'these hotel programmes,' not 'the programmes of this hotel' or 'this hotel's programmes.') I am then told that 'the B.B.C. authorities consider the concert referred to as one of the best within their knowledge.' Presumably this means one of the best hotel programmes; if so, I am ready to admit that it was better than a good many I have heard. But still that is not the point.

The writer proceeds to rebuke me for my remark about 'this sort of thing suiting hotel patrons, torpid with much food after a day in the sun,' and adds that "'Ariel" is perhaps unaware that the Grand Hotel is of the highest class, and that his reference is distinctly vulgar.' Still uncrushed, I reply that people of the very highest class—the very cream of the cream—are as liable as the rest of us to suffer from (or perhaps I should say, enjoy) a state of torpidity at the close of a perfect day, especially during a holiday at the seaside. I myself was not unrepentant when listening to this particular Sunday evening concert. . . .

Here is another example of the writer's inability to see a point. I asked why hotel bands should be given the benefit of wireless engagements and wide advertisement when there were many hundreds of well-equipped instrumentalists out of work. This is taken as an implication that 'well-equipped instrumentalists are not to be found in hotel orchestras'! It was merely a very reasonable protest against the B.B.C. giving engagements to players who are already in lucrative posts, instead of spreading their bounty to quarters where it is badly needed.

At the end of a long letter the writer manages to reach the real issue, and says that I 'must not expect the effect of a symphony or full orchestra from six instrumentalists.' I don't; nor do I want to hear those six playing music written for sixty. 'It appears that "Ariel" would exclude any work of full instrumental classical import from hotel orchestras.' I wouldn't. Everything depends on the work. There are some classical works that suffer little from being re-scored for small bands; others are simply killed. Conductors should use taste and discretion.

Finally I am reminded of the good work hotel orchestras do in spreading a knowledge of music. As a result of my experiences of such orchestras, I contend that they do precious little in this way. I do not complain of that. Their job is to entertain folk who are in no mood for anything but light fare. There is an abundance of suitable music, well adapted for small bands. Let hotel conductors stick to that, and leave big orchestral music for forces able to do them justice.

Once more we are being told on all sides that, owing to wireless and the gramophone, the domestic musician is silent—or, in the fashionable jargon, has ceased to function. 'On all sides': I should have said, on all sides but one, and it happens that the missing one is the most important. I allude, of course, to the domestic circle itself.

Mr. Aldous Huxley devoted a recent article in the *Daily Mail* to showing that all the world and his wife have given up performing and are becoming mere listeners. And our contemporary, *Musical News and Herald*, says: 'The gramophone, wireless, joy-riding, and, above all, dancing, have literally ousted music out of the home. . . . Papa is no longer asked to perpetuate his nautical song after dinner, and mamma never practises the piano because no one asks her to play.'

From a novelist writing in the *Daily Mail* we do not expect accuracy in musical matters, but a musical journal should know better than to indulge in such sweeping statements as the one quoted. Papa may or may not have given up his after-dinner nautical song; in fact, I think most papas did so before the coming of wireless. And if mamma plays no longer, it is not because nobody asks her to play. The joy in playing the pianoforte is not in obliging the company, but in playing to oneself, and if mamma is really fond of it, she won't stop because the family circle is not enthusiastic. This applies to musical performance in general. Perhaps for singers an audience, even of one, is necessary. But for players, no! In fact, many of us feel inclined to dry up in the presence of a listener. No doubt the old family circle music-makings are things of the past, but that is mainly because the family circle itself has almost ceased to exist so far as joining in some common indoor pursuit is concerned. But an enormous amount of music-making goes on still. How else can we account for the astonishing growth of the competition festival movement, and for the fact that there is probably more amateur chamber-music playing in the country than ever before?

I ask any reader to look at his own case, and that of all his friends. Is there among them a

single individual who is really fond of playing, and who has given it up because of the facilities offered by wireless and gramophone? I myself have never, in the whole of my misspent career, got more pleasure out of the pianoforte than to-day, in spite of hearing stacks of gramophone records and wireless and other concerts without number. Moreover, wireless and gramophone have increased the home-players' repertory, by bringing fresh works to their notice, as well as by helping them in the interpretation by means of performances which are (usually) good object-lessons. No doubt a proportion of players have given up, but they were folk who in the past got little or no music beyond that of their own making; they *had* to play. But I can't conceive of anybody who played for the pleasure of playing ever being entirely satisfied with listening. So let us hear no more jeremiads concerning the effects of mechanically reproduced music.

Whether this country was musical ten years ago may be arguable; but it is safe to say that if she is not so in ten years' time, she is past praying for. Anyway, she has never before had such a lavish allowance of good music and musical knowledge placed within easy reach. In fact, the very easiness and cheapness may constitute the danger. When, years ago, you and I could afford no London concerts but the 'Proms,' and had to look twice at the shillings for those, an evening of orchestral music was something to look forward to, and talk about afterwards. The cost and the effort added a zest, for in music, as in food, hunger is the best sauce. It remains to be seen how far the absence of effort and cost will affect us.

The broadcasting of the *Daily Express* lesson-concert of its prize competition pieces opens up a field that some of our examining bodies might well explore. Some time ago Trinity College of Music issued gramophone records of pianoforte pieces from its syllabus, played by one of its professors. This was a good move, but a broadcast lesson-lecture is even better. If the more attractive of examination pieces are chosen, such a broadcast would be popular to many besides examinees. We may yet hear a substantial portion of the L.R.A.M., A.R.C.M., and even R.C.O. syllabus treated in this way, with benefit to an enormous public. By the way, apropos of the *Daily Express* competition, would such enormous interest have been roused if the domestic pianoforte had fallen silent?

Circumstances have prevented me from using my set during the past month; hence the absence of comment on performances. I am particularly sorry to have missed the Mahler Symphony, among other good things in an excellent lot of programmes.

The St. Ives Choral Society performed Coleridge-Taylor's 'The Song of Hiawatha' on August 8, conducted by Mr. Ernest White. The soloists were Miss Olive Franks, Mr. John Turner, and Mr. Joseph Farrington.

## New Music

PIANOFORTE

John Ireland's new *Sonatina* (Oxford University Press) is a very concentrated and vivid work, and by no means a little one, even if moderate in length. It has the clean lines and the sharpness of thought that have generally marked Ireland's work, and is noticeably free from some mannerisms that had tended to become irritating. The first movement is certainly strong meat; the whole work is so; and it is at the opening that Ireland is least approachable. The vigour and clarity of style are noticeable at once, but it is not until one has become familiar with the movement as a whole that the logic of the thought is felt. Once appreciated, this section of the work grows on one. With so terse and intellectual a manner, however, it cannot hope, as it does not aim, to be a movement of 'popular' appeal. Much more so are the two remaining sections, a *Quasi lento* leading directly to the finale *Rondo*. The slow movement is short, and opens on a note of desolation similar to that given by the shepherd's pipe to the last Act of 'Tristan.' It works up to a high level of feeling before dying away to its opening mood, and is a very powerful section. The last movement is light and rhythmical, and similar in outlook to the last movement of the A minor fiddle Sonata. It is brilliant in sound and effect, and probably the most immediately attractive of the three sections. The whole *Sonatina* is difficult to play, as well as to grasp; and as the *Rondo* is one of the test-pieces for the *Daily Express* Piano-Playing Contests there will be some wry faces in London studios as well as among provincial pianoforte teachers.

A work of even greater difficulty both to player and listener is Alan Bush's *Prelude and Fugue*, from the same press. Here, again, there is command of technical resource, and a fine sincerity of aim, but large parts of the work seem to me irretrievably dull. The cure for this impression might be the composer's performance of the *Fugue*, which would be interesting. There is dignity and beauty in the *cantabile* section at the close, and there is power in the climax, but the interest has been lost before these are reached. It takes a subject of really arresting character to stand lengthy development, and this is where the composer fails. His *fugue* subject has a touch of artificiality and aimlessness which hamper it at the start, and from which the *Fugue* never recovers.

Three *Miniature Dances*, by Welton Hickin, also from the Oxford University Press, have a charm of their own, as well as an obvious teaching value. The *Gavotte* (with its pleasant little *Musette*) and *Minuet* are the most successful. The *Polonaise* somehow hardly sounds the real thing, and is less happy in touch.

Augeners send two welcome things by Frank Bridge. 'Winter Pastoral' is a vivid little work giving exactly the right note of bleakness and solemnity. It is not over-fanciful to say that one can sense in Bridge's music that the landscape has character apart from its winter bareness or its summer luxuriance. The music seems to touch something not merely superficial, but essential. 'A Dedication' is another able and

effective piece, but lacks the note of distinction that sounded in the *Pastoral*. The music is rather reminiscent, and the work as a whole does not give so strongly as the former did the sense of a keen personal realisation.

John Unett's three 'Preludes' (Murdoch) are a curiously unsatisfactory blend of ancient and modern. The composer's structures are so elementary, his phrases, chromatics, and diminished sevenths so eminently un-modern in feeling, that the rather conscious 'modern-ness' of the works as a whole sounds affected. There is a note of sensitiveness in the Preludes, but they do not hold the attention in any real way.

It is somewhat difficult to speak with moderation of J. W. Ivimey's 'Abelard and Heloise,' a suite of short pieces of distressingly 'educational' type. The tale of the lovers is somewhat naively told on the first page, and the subsequent little pieces are prefaced by quotations from 'The Love-Letters of Abelard and Heloise.' The music is so guileless in style, with its commonplace little tune labelled 'Heloise,' and the 'Fulbert' of Wagnerian recollections of a peculiarly watery kind, that it is frankly impossible to take it seriously. The thing would escape notice if it were not so unusually pretentious; as it is, it is deplorable (Augener).

Joaquin Turina's suite, 'Mallorca,' is published by Rouart Lerolle. It is effective, vivid pianoforte music of the post-Debussy sort, and rather unconvincing in effect in spite of the colour. We seem to have heard it all before, in circumstances in which it sounded more spontaneous. There is a quiet beauty of sound, but no particular individuality, in 'Nuit sur la Baie de Palma.' The last movement is called 'Par la route en auto.' Here we have a vigorous 6-8 opening, a second subject of 'antigua cancion francesa,' a middle section, 'inquieta e rubato' (water in the carburettor, perhaps), and a recapitulation with a Spanish tune instead of the French one. Colour and point there are, but it is a lot of fuss about very little.

'Thousand and One Nights,' an Oriental ballet suite by Serge Bortkiewicz, is obtainable from Edward Organ, and does not represent the composer at his best level. It looks like a cooked-up version of an orchestral work, and apart from some occasionally happy touches, as in the very 'Prince Igor'-ish 'Dance of Young Girls,' there is little distinction in the music. The 'Eastern flavour' is artificial, and the composer is often reminiscent. 'Zobeide' seems a direct reference to Rimsky-Korsakov. This composer is in much better form with 'Ein Roman' (Kistner & Siegel, Leipsic), a Suite of eight pieces, taking two people from 'Rencontre' via 'Amour naissant' to 'Bonheur suprême.' The work is a set of mood-pictures of considerable vivacity and very effective style. The general air of the music is rather Lisztian and very romantic; but it sounds spontaneous, and the skill of the pianoforte lay-out makes it telling in performance.

Ernst Roters's 'Klaviersuite' consists of five big movements, ambitious in style and difficult to play. The music is extremely rhetorical; the composer never uses one note where four would do; and beneath all the pother the music is commonplace. This tendency is apparent in 'Præludium,' and as the work progresses becomes more and more noticeable. The publisher is Simrock.

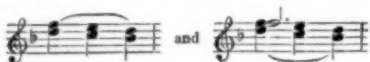
A very charming example of Medtner's thoughtful and sensitive musicianship is his second 'Improvisation' in variation form (Zimmermann, Leipzig). The intimate theme is treated in fifteen fanciful movements before it reaches the quiet and beautiful 'Conclusion,' and in each of these there is some interesting development. 'Meditation,' a beautiful number, and 'Song of the Water-Nymph,' may be specially mentioned, but other movements are as good, if less superficially attractive. Medtner, in addition to his musical insight, has a very personal and delicate pianoforte style, and this most interesting work shows him at his best.

From 'Edition Russe de Musique' comes a solo pianoforte version (arranged by the composer) of Stravinsky's new ballet, 'Apollon Musagete,' which is extremely interesting, as showing the tendencies of Stravinsky's art, and the simplification that is taking place both in matter and in style. But the work is essentially a ballet and essentially orchestral, and to attempt a serious criticism of it without reference to the score and the choreography is impossible.

T. A.

## STRING ORCHESTRA

The Overture and Dances of Gluck's 'Orpheus' have provided Dr. W. G. Whittaker with the material for three arrangements (Oxford University Press), obviously meant to be of use in competitions. The editor provides an optional double-bass part, a third violin part as substitute for violas, and a pianoforte part 'when the orchestra is incomplete.' All this is admirable. Dr. Whittaker could not have found better music nor could he have done more to provide for the limitations of local organizations. The string orchestra (the Cinderella of every festival) is often no orchestra at all, for it consists of violins only. Public schools also have their orchestras, which often are made up mainly of violinists. It is right that even these organizations should have music of essentially good quality and opportunities. But it all adds very considerably to the difficulties of the editor, and perhaps it is not to be wondered at if Dr. Whittaker has failed to discover here and there the best solution of his peculiar problems. For instance, the flute part of the second number (Book 1) seems to us much more important than the prefatory note suggests. 'No. 2 has flute parts which merely double the strings, except in the case of one or two holding notes,' says the preface. To some of us the difference between



seems far from negligible. Moreover in this short piece there are at least half a dozen instances in which the addition of the flute means a sudden transposition of the melody some intervals higher or lower—by no means a trifling matter. In No. 3 (same book), when the solo part is played by a violinist, the use of mutes by the rest of the orchestra would secure contrast of colour and a better chance for the solo part to come through the texture of the accompaniment.

On the other hand, the presence or absence of double-basses gives rise to problems of balance requiring close attention. One need only glance

at four bars of the 'Overture' (71 to 75) to realise this. Here a single note in the 'cello (already heard in the violas) cannot produce anything like the effect it should and would if doubled an octave lower by the double-bass. In the fourth bar of the same passage the 'cellos are directed, in the absence of double-basses, to play an octave lower, with the result that a gap is left between the bass and the supporting harmony. Perhaps better results might be obtained by making the 'cellos play not an octave lower but in octaves—especially as in this case the octave offers no technical difficulty, even to a player of very moderate ability.

The best solution of all would be a higher standard of playing and a more general appreciation of the value of lower strings. If schoolboys are taught drawing, whether they have any liking for it or no, why should they not be taught music as well as, or in place of, 'art school'? Unless something of this kind is done, an editor anxious to provide and arrange good music will always be faced by very awkward difficulties. Dr. Whittaker has made this lovely music as easy to play as possible, yet an amateur orchestra of moderate skill will find the intonation in parts of the 'Pantomime Lento' a hard nut to crack.

F. B.

## VIOLIN

Two pieces of unusual merit are Byron Brooke's 'Cradle Song,' for violin (or 'cello) and pianoforte (Novello), and C. H. Kitson's 'Phantasy' (H. F. W. Deane). The first possesses an easy and graceful swing, the effect of which is enhanced by the good use made of figuration that is in the genius of the string instrument. The second, of a more lively character, is a pattern of balance, the composer giving both violinist and pianist something interesting to do, something that attracts and holds the attention not on account of unusual tricks and difficulties but through its essentially musical qualities. Tenaglia's Aria in G minor has been very carefully arranged and fingered by Mr. Spencer Dyke (Joseph Williams). Players of very moderate ability will find solace and profit in the 'Four Easy Pieces' for violin and pianoforte, by E. Duncan-Rubbra (Oxford University Press), and in the Sea Shanties collected by Sir Richard Terry and harmonized by Maurice Jacobson (Curwen). Some of the 'Easy Pieces' are so very easy as to be almost devoid of stimulus for the player. But the harmonization is exceptionally tasteful, and the pianoforte part sustains the interest of the composition.

F. B.

## CHAMBER MUSIC

Mr. Stanley Wilson's 'Three Rhapsodies' for string quartet offer a strange contrast to Mr. Bernard van Dieren's Quartet No. 2 (both published by the Oxford University Press). The first is pleasant but conventional; the second rather forbidding, but so unconventional that special definitions have to be given of the value of 'dotted lines across the four staves' and of 'finer dotted lines' on the separate staves. In Mr. Wilson's work changes of rhythm are rare; in Mr. van Dieren's they are so frequent that the rhythm is not even indicated. Mr. Wilson's tempi are the usual *allegros*, *andantes*, &c.; Mr. van Dieren has in his fourth movement only *scorrevole ugualmente*,

but scorns to tell us whether the 'flowing' is to be that of a trickling brook or of a river in spate. The contrasts are equally striking in regard to construction, harmonization, and texture. The reader is thus free to choose between two characteristic examples of two opposite schools.

F. B.

## UNISON

Moeran's 'Christmas Day in the Morning' is an unpretentious, rosy-cheeked pippin of a tune, that (with a good, bold player) will go down well at any sing-song. Norman Demuth sets the old words beginning 'Sweet Suffolk Owl,' under the title 'The Brown Owl,' with a good sense of atmosphere. The song lies rather low, only going up to E. Felix White sets Carlyle (how many composers have tackled Tammas? Surely few). 'The Sower's Song' has the right sturdiness. Another of this composer's pieces is 'The Rover'—the old words by Darley, set a shade less spontaneously than when he is at his best, but still acceptably. This is a song for bright tone and light, tripping style. 'Mothering Sunday,' by A. S. Warrell, has a 14th-century tune that I do not find very stimulating. This should be popular in America, where mummies round the door are deified once a year—and, I gather from the Sunday papers, defied the rest of the time. Gordon Jacob's 'The Barefoot Boy' goes, like the lad, lightly and carelessly. It is pretty easy, if rhythmic stresses are carefully looked to. Ernest Bullock's setting of Bunyan's 'Song in the Valley of Humiliation' ('He that is down needs fear no fall') is short, bold, and fitly broad, as suits its philosophy.

By the same composer is 'Gird on thy sword' (poem by the Poet Laureate), with a pleasant, slight Parryan flavour. This is a fine aspiration, well caught by the musician. Massed choirs could make it thrill. Bainton's 'A Christmas Carol' sets one of the less familiar Herrick songs ('Dark and dull night, fly hence away'), and sustains it well. The end does not, I feel, quite convincingly clinch matters, but I like the mood of the carol. Paul Edmonds, in 'The Turtle-Dove's Nest,' uses a tune that some may feel right for the song's spirit, but that I find monotonous. R. H. Hull sets Blake's 'War Song to Englishmen,' bidding us 'Prepare, prepare the iron helm of war'—about the last thing most of us ever intend to do again. This is not the best Blake; it seems to me to be in his bumble-bee-in-bonnet style. The setting is adequate, but the composer seems to have felt his task a little oppressive. Frankly, do we want to sing about war at all, to anyone's poem, however fine? 'Scrap the lot' is surely the wise course with songs that in any way tend to glorify a thing that is of darkness and the devil (Oxford University Press).

Harold Rhodes's 'Say not, the struggle nought availeth' may be interpreted as a fight against evil. If so commended, it could be sung by elder children. The music only goes up to E, and mostly lies rather low (Year Book Press). Composers, I have remarked before, seem shy of trusting children's voices aloft. Instead of writing so much round about the bottom half of the compass, why not keep the voices swinging about more freely round the centre, and let them climb

to the upper notes oftener? Young, fresh voices don't want to stop at top E, or need to. We are not writing for old folks in the pew. Let us have more fresh air in our songs—in tune as well as compass. A lot of the songs that come in are good enough in their way, but there is rarely much charm, originality, resourceful use of device, or imagination in them. I feel the need of keener musicianship and scholarship here.

Two Old English songs, 'The hunt is up' and 'The Marriage of the Frog and the Mouse,' are under one cover, the first arranged by 'H. A. C.' In this, demisemiquavers have to be managed, at a brisk pace, in jumpy rhythm, and in the other, grace and liveliness must not flag in twelve verses. Here we often get unimportant words on the first of the bar. I should be inclined to re-arrange the words a bit to avoid this. Three of George Rathbone's songs appear, all suitable for quite small singers: 'My Carpet,' a flowing six-eighter for lightly-poised voices; 'Over the hill to the town,' in twelve-eight—light, firm, buoyant, and cheery; and 'The Spindle Tree,' rather slow, quiet, needing shaded, tastefully-controlled tone. Cecil Sharman's 'Bumpety bump' describes the adventure of a farmer on his mare (which provides the 'bumpety bump' rhythm). This lively ditty will be enjoyed by children with a little experience in colouring their tone and making a story vivid. The same composer's 'Lilies are white' swings gently and curves gracefully, with some neat leaps of fifth and sixth. Schubert's 'Erl-King' is a tremendous test for any body of singers, not to mention their accompanist, who, unless he is in training, is likely to take refuge in one or other of the more or less subtle ways of 'cooking' the job (I think I know them all, but as this is a moral family journal, not a Fagin's Academy of Faking for Feeble-Fingered Faint-hearts, I won't expound them), or else in the despairing solution that we are told Schubert adopted—playing twos instead of threes in that awful right-hand part. (Are not the tempering wind at 'My gentle boy,' and the oasis at the Erl-King's second blandishment, amongst the toiling accompanist's happiest glimpses of Paradise; but, oh, that *fff* at the last outcry: 'His cold hand I feel!'—when ours have ceased altogether to be anything but a red-hot blaze of pain.) Grown-ups will be glad to have this cheap edition of the song (Novello).

## PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Percy Fletcher's 'When the green leaves come again' suits young or middle-aged girls, who care to sing about fairies in Haynes Bayly's way. The rhythm is a little stiff, but the spirit will please. This is marked for s.a., but the lower part only goes down to C. That old favourite, 'The Bells of St. Michael's Tower,' is adapted as a two-part song (s.s.), from Stewart's arrangement of Knyvett's glee. This makes a good, bold, swinging item (Novello).

Dr. Alcock sets some 16th-century words, 'Art thou gone in haste?' for s.s. Here is charming work, that growing-up singers will appreciate. The running pianoforte part, though not difficult, needs a hand with comfortably matched fingers. 'Rustic Coquette,' by F. Champneys, is described as a 'Ballet' for s.s.a.a. (the s.a.t.b. version is

issued by Novello). This is in later part-song style, and is very much like a great many other cheery, rather square-toed ballads about rosy-cheeked maidens. Those who like what they know will enjoy its sophisticated unsophistication (Year Book Press).

James Gallie has arranged Malcolm Lawson's setting of 'Proud Maisie' (from 'Songs of the North') for s.s.a.—a straightforward, neat piece of work. The music does not quite stand up to the grim poem, of course. Whose would? It may be noted that the Sol-fa edition is sold separately from the Staff (Cramer).

W. S. Gwynn Williams sets a Welsh poem, 'Mountain Rill,' in a clear-cut, bold style for equal voices. I do not like the bad stresses of words like 'To' and 'On' at the first of the bar. Eric Chisholm's 'Cradle Song' ('O men from the fields') is for s.s.a. (or s.s.m.-s.), unaccompanied. It has imagination, though it seems, for an instant, to strain. Choirs with a good command of shading and colour might try it (Curwen).

Dr. Whittaker edits Purcell's 'We the spirits of the air,' from 'The Indian Queen.' This, for two equal voices, is quick and light—a neat little fairies' visiting card. Dr. Hathaway's 'To the Ladybird' moves with fleetness. It needs colour and variety of quickly-applied power. The accompaniment is not quite easy for the player whose left hand is a bit rusty in scales. These, and the next song, are from the Oxford Press. Can we sing about 'England, my England' in dear old W. E. Henley's rackety fashion nowadays? Doesn't that 'mail'd hand' recall too clearly a later fist, and has not the talk about the 'Chosen daughter of the Lord, Spouse-in-Chief of the ancient Sword' lost some of its fine sting? Is this not 'loose wild tongues that have not Thee in awe,' as a later and greater than W. E. H. sang—and, singing, condemned his own? Henley wrote some grand verse (read 'In Hospital' and the 'London Voluntaries' again, if you have forgotten their flavour); but a lot of his stuff is best described by the remark of J. M. Robertson, who, speaking of one of the poems which roars along in a mood of 'vinous courage' and ends, 'I am the Sword!' said, 'Surely Mr. Henley is mistaken. Surely it is the Waverley pen making a joyful noise after supper.' These lines that Mr. Slater has set (nearly all the way in unison) may please those who still enjoy a lusty howl about 'England, my England,' and it must be said for (or against?) the composer that he does not reach the height or depth of Henley's rodomontade, whilst he gives us a good enough tune with a swing in it; but I feel that (especially for children) the day for these beanos of demijohn valour which once passed for patriotism should be over for ever. I don't want to make too much of this matter of words, but there seems no reason why we should sing anything that goes against the sense of reality and kinship that is growing steadily, though so slowly, in a world at last awakening to the meaning and responsibilities of 'the brotherhood of man.'

Gordon Jacob's setting of Addison's 'The spacious firmament' moves with the right breadth and dignity. This would be useful in school chapels. The lower part, it should be noted, hangs rather low, and touches B. The same composer sets Wordsworth's 'Song for the Spinning Wheel.'

Good, quick word-shaping and clear shading are wanted, with, in the player, a light, dexterous hand. Healey Willan's 'Spring' (modern words) is gay. One or two weak words get strong accents, on the beginnings of bars. The song is worth attention (s.s.) (Oxford University Press).

Dr. Whittaker brings out a set of 'Scenes from "Orpheus,"' by Gluck, arranged for female choirs and schools—nine pieces, mostly for s.s. or s.s.s. chorus, with three solo parts (mezzo-sopranos, or two sopranos and a mezzo). The whole lasts about an hour, and the book costs 3s. 6d. A shorter portion, comprising Nos. 2, 3, 4, and 5, is published separately, under the title, 'Orpheus and the Furies,' and all the vocal numbers can be had separately. Voice parts only of the complete work can be had, and the Overture and Ballet Music are available. The accompaniment is condensed for strings (with or without pianoforte). There is some lovely music here, that choirs need not be afraid of, for it is by no means difficult. Soloists should be reminded of the eighth number, 'From my yearning arms' ('Che farò'). This admirable work should be heard on a good many school platforms this winter. Three other extracts from Gluck ('Iphigenia in Tauris') are also arranged by Dr. Whittaker (the words, as in the other work, being by Albert Latham). These are the two hymns to Diana—'Glorious Sister of Apollo' and 'Queen and Goddess'—and the chorus of priestesses, 'O'er my tomb.' All are slow and dignified, finely-poised songs, arranged for s.s. (or s.a.) (Oxford University Press).

#### MALE-VOICE

Three unaccompanied T.T.B.B. pieces by Hugh Robertson are 'Remembrance' ('When I am dead, my dearest'), 'The winter is past,' and the folk-song 'Blow away the morning dew,' from Sharp and Baring Gould's collection. The first two are quiet, sweetly sympathetic pieces, and the last goes with a light-footed happiness (Curwen).

A re-arrangement of Brahms's 'In Silent Night,' for T.T.B.B., is welcome. Choirs that can get the low E flats will enjoy this best of all, but all will be glad to have it (Novello).

#### MIXED-VOICE

Hubert W. Hunt's editions of two of Pearsall's songs will be liked by S.A.T.B. choirs. One is 'Who shall have my lady fair?' which the composer spoke of as 'an Ante Madrigal, . . . an imitation of a style of song current in England about the time of Henry VII., . . . compounded of popular melody and the old ecclesiastical neuma, or vocalisation on the last syllable of particular phrases.' This makes a cheerful, slightly formal part-song, of a pleasant countenance. The 'Song of the Franc-Companies' needs altos with a sound low F. It is a bold, solidly-marching piece (Year Book Press).

Stanford Robinson, the B.B.C.'s chorus master, has arranged a selection of 'Plantation Songs' for baritone solo and mixed-voice chorus (one or two of them have been recorded by Metropole). The writing is simple and suitable. These would go down well at any sort of sing-song. Bantock has translated the words of the 'Song of the Volga Boatmen,' and arranged the tune for S.A.T.B. chorus or quartet very effectively. Hugh

Robertson writes a simple vocal piece without words, entitled 'Nightfall in Skye,' which, with its humming and *oo* vocalising, should be an interesting bit of work in tonal colouring. The same composer puts whimsical words to a psalm-tune, in 'Mice and Men.' This was the custom in Scotland and the North of Ireland in former days; choirs did not like to rehearse the psalm-tunes to the sacred words, since this was 'vain repetition.' Their respect for the Book brought them to the simple-minded alternative of singing secular words at the practice, reserving the biblical ones for the Sabbath. I used to hear in Ulster of the way some of these 'week-day' words went—skits on local folk and doings. It was an odd idea. I wonder if choirs could sing the tune Mr. Robertson has set ('Desert') without thinking of some hymn that goes to it? This essay is in line with those war-time ditties we used to sing, that took some familiar tune like 'Aurelia' and clapped more-or-less seemly words to it. Myself, I don't think these customs worth reviving (Curwen).

Percy Turnbull has made a crisp, sharp-set piece for S.A.T.B. out of the 'Midsummer Night's Dream' song, 'You spotted snakes.' There is enjoyment here for choirs who can command flexible, coloured tone and manipulate tongue and lips freely. Edgar Bainton's setting of Robert Graves's 'In the Wilderness' (a picture of Christ) has quality. Choirs of some experience in the moulding and blending of tone should try it. It is not extremely difficult (S.A.T.B.), and captures something of the bite in the words. 'The Three Kings' is Healey Willan's setting of Laurence Housman's poem about the magi. Here, for S.S.A.T.B.B., is a bold, clear-cut scene, whose wise simplicity is its strongest point. George Dyson's 'In Honour of the City' (London) is described as a 'Fantasia' for chorus and orchestra. Dunbar's poem has struck a spark in Dr. Dyson. The music moves with a strong, athletic tread, and knows where it is going. It is fairly difficult, with plenty in it to give a good choir keen practice. The score is for S.A.T.B. and orchestra, the third and fourth horns, second trumpet, and the rest of the brass being dispensable, if desired; or small choirs can use strings and pianoforte, with drums if they can get them (Oxford University Press).

A Sanctus by Schubert, for three voices (compass B—alternative A flat—to F), is in canon form, with Latin words. With the right freedom of impulse it would make a strong and uncommon piece for a recital, or for use as a general anthem. Ralph Greaves has put imagination into his setting for S.A.T.B. of 'Come away, Death.' The trumpet call at the opening, for instance, is very effective. Experienced choirs will get the eerie feeling of this, which is not technically really difficult. It costs a shilling (Oxford University Press).

From Cramer comes a Sol-fa edition of Dr. Sweeting's 'Twankydllo,' the familiar folk-song: this is also done, of course, in Staff (S.A.T.B.); and Martin Shaw's setting of words selected by Kipling, entitled 'Service'—a portion from Micah vi., 8. There are less than a score of bars, and Mr. Shaw writes as fervently as one may, in so short a space. I feel that there is scarcely time, however, to get up steam.

The music to Masfield's mystery play, 'The Coming of Christ,' which was recently produced in Canterbury Cathedral, is printed. It is for full choir (S.A.T.B., with occasional slight division), with organ, and a small body of men's voices in unison, with pianoforte. A trumpet (or trumpets in unison) is also required. Simplicity rules here. The melodic lines are bold, and diatonic clashes are the chief means of strength. One or two corners only will give a choir difficulty. If the play is as good as the music, it ought to be performed very widely (Curwen).

A fresh wind blows in the music of Dr. Thomas Wood. His 'Master Mariners' is a suite of songs for baritone solo and S.A.T.B. chorus (or T.B.B.—there are two editions) and with orchestra. The words are from 16th- and 17th-century sources, and from Masfield. All of these ballads are well treated, in a style that is pleasantly personal, without fads or angularities, yet keen and taut. The suite (about twenty-one minutes in all) would make a good concert item; single songs would go down well. The orchestra, by the way, does not require wood-wind—only strings, percussion, two horns, two trumpets, and two trombones, though flute and piccolo are optional in one song. A celesta or pianoforte is wanted for another. Dr. Wood has also written 'The Ballad of Hampstead Heath,' depicting what happened to 'young Bacchus and his crew' when they tumbled down from Heaven's gate to London, N.W. This has humour, and body, and style. Choral societies should survey it. Wisely, the composer has arranged the orchestration so that it may be played by full, reduced, or small orchestra, the last consisting of strings, pianoforte, percussion (*ad lib.*), and two each of horns, trumpets, and trombones. The work lasts fourteen minutes. Both these compositions are published by Stainer & Bell.

W. R. A.

#### ORGAN

Karg-Elert has often shown both a fondness and aptitude for treating in modern fashion the old dance forms. There are examples even in his 'Choral Improvisations,' and others occur among his harmonium music. It is not surprising, therefore, to find that his latest organ work is a large-scale modernisation of the classical dance-suite. He leads off with a sonorous Entrata, which may be regarded as an equivalent of the French Overture, though it has none of the characteristic rhythms of the form. It would serve well as a postlude when something both broad and festive is required. There is a fine pedal point midway (with shake). No. 2 is called Canzone—a title that may mean almost anything, as Karg-Elert has himself often shown. This particular example is a broad cantabile, lusciously harmonized, with some five-part writing of beautiful texture and a splendid climax. A reference to 'O Sanctissima' at the close seems to suggest a liturgical connection. With an organ well equipped in the way of solo stops this movement would be a highly effective recital item of the quiet order. We come to the dance forms with No. 3—Corrente e Siciliano. The Corrente section is for manuals only, and the pedal part of the remainder consists of long-sustained notes, save for a brief and simple solo passage. The tricky catch-as-catch-can style of the Corrente and the graceful and fanciful

Siciliano set up a capital contrast, yet the two hang together well. A cadence that occurs four times in the latter calls for quotation:

Ex. 1. (without Oboe.)



This 'comes off' unexpectedly well—provided the *indeciso* is not of the involuntary type! Towards the end the composer employs what is now one of his favourite devices—a soft high note on a manual, wedged or weighted down, as in Dubois's 'March of the Three Kings.' Discretion is needed in its application; the merest trifle too much power would change a pretty effect into a nuisance. This piece is a delight from beginning to end. It is not difficult for players with deft fingers, but taste and fancy are needed to do it justice. (By the way, the numerous slides might well have been written out, as the ornament is rarely used nowadays, and all these old graces have always been ambiguous.) No. 4 is a Rigaudon, sub-titled 'Alla Burla.' This, with the opening direction, *Allegro gajo e rustico*, gives a good idea of it. Skilful pedalling is called for, and the piece altogether is by far the most difficult of the set. Registration is important—as indeed it is in all the composer's later works. Here he calls for three rather loud manuals, well contrasted. How many English three-manual organs can meet this demand? Our anæmic Choirs not only make it impossible for us to realise some of Bach's intentions; more and more they hamper us in dealing with modern music. The pedal indication too—'Fag. 16-ft. (or Bombarde) and 4-ft. or 2-ft.'—is hardly likely to be satisfied. Fortunately, a good deal of Karg-Elert's registration is not indispensable. In fact, many of his admirers think that it is well they should not be, for he is becoming overfond of the bizarre and restless. The Sarabande is a first-rate study in pedalling a melody. It opens thus:

Ex. 2. *Molto sostenuto e nobile* ♩ = 60



and is in this lyrical vein throughout, save for a fine climax towards the end—one of those richly-laid-out treatments of essentially simple progressions of which the composer seems to have an endless supply. Another example of this occurs in the next piece—Gavotte e Carillon—where we have a succession of ninths made fresh by the method of laying-out:



The bell element is less prominent than the title leads us to expect. It consists of a triplet-quaver passage in R.H., over a simple phrase in sixths in L.H., with a pedal point, and a high note fixed down on the Choir. This piece appears to depend too much on registration—in other words, the actual musical interest is perhaps rather less than that in the rest of the Suite. For Finale the composer repeats the 'Entrata,' with slight changes, rounding the whole off with a tremendous cadence. The Suite should become one of the most widely-used of Karg-Elert's later works, partly because of its attractiveness, and also because it is not unreasonably or ungratefully difficult—a virtue that cannot be claimed for much modern music.

From the publishers of the Karg-Elert work (Novello) come also two new compositions by Basil Harwood—a set of Three Short Pieces and a longer number called 'In Exitu Israel.' The three pieces are admirable examples of the voluntary type, each three pages in length, but with a breadth of style and amplitude in laying-out that make them far more important than their title suggests. The degree of difficulty is about that of the 'Characteristic Pieces' of Rheinberger. Particularly good is No. 3, with its wide-ranging melody, spacious texture, and genuine expressiveness. 'In Exitu Israel' raises doubts—not in regard to the quality of the music, which is excellent—but concerning the structure.


The form is that of a March and Trio, with some extra sections tacked on, and these latter seem to reduce the driving-power of the work. Thus, the Trio—very appropriately a treatment of *Tonus Peregrinus*—is followed by a resumption of the March. At this point, where we expect a tightening-up of things, a page of free matter with several changes of time occurs, followed by a further appearance of the plainchant theme on the solo tuba in big chords. This again would have made a good finishing point, but it leads into a final page of matter entitled 'Hallelujah,' which has too slight a connection with what has gone before. The latter half of the piece thus becomes diffuse. As was said above, there is fine stuff in this work. It is difficult—rather unnecessarily so, perhaps; some of the manual octaves might have been dispensed with, and the florid pedal part doesn't always yield full value for the labour entailed.

Two Sonatas come from H. W. Gray, New York (Novello), one in B flat by Chris. M. Edmunds, and 'Sonata Dramatica,' by T. F. H. Candlyn. Mr. Edmunds has a keen eye for effect, but is inclined to overtax the resources of the instrument and player. The *L.H. tremolando* passages, *fff*, look well on paper, but count for little in actual performance. The mood is emotional, especially in the first two movements. In the *Adagio e dolorosa* we have both feet engaged in holding notes, but the fact does not prevent the composer from indicating nuances that are obtainable only by means of the Swell pedal. More and more composers do this sort of thing, evidently anticipating the day when a contrivance will enable us to manipulate the Swell pedal otherwise than by the feet. Mr. Edmunds hits on some striking themes, but his management of structure and his writing generally are behind his invention. But his music has warmth and colour, and altogether the Sonata makes one look forward to further work from the composer. Mr. Candlyn is a far better workman, though he allows his craft to get the better of him in the matter of length. His Sonata runs to forty-two pages (Mr. Edmunds manages with twenty less). Much of this length could be spared, as a good deal of it is the result of repetition, especially in the last movement. The title is justified chiefly in the opening 'Passionata'; the little syncopated motto theme strikes the right note, though (like almost all other motto themes) it is a trifle overworked by the time we have got to the forty-second page. The middle movement is an attractive 'Song without Words,' with some pleasantly diatonic writing and free rhythm. The Finale ('Pæan') is full of 'go'—a bit too long-drawn, as was said above, but very little of it falls below a good level of interest. Mr. Candlyn not only writes well in a general way; he writes well for the instrument, which is a rather rarer thing. Hence his Sonata is grateful to play, as well as good to hear. This capital work won the National Association of Organists' Prize and the Audsley Gold Medal for 1926. Sonatas are unprofitable enterprises in the ordinary way (even if one can find a publisher willing to take the risk), so perhaps some English organization will follow this American lead in the encouragement of serious organ composition.

Albert Beterlin's Offertoire, 'Jubilate Deo,' is a skilful treatment of a plainsong theme. By means of a plentiful use of 5-4 time the rhythm of the

chant is maintained; the writing is largely canonic; and there is a finely-built climax. This is a piece that will be of service at churches where plain-song is used, and where the idiom is familiar. It is moderately difficult (Schola Cantorum, Paris; Novello).

The Year Book Press has issued in separate numbers Parry's Prelude, 'Preston,' and Charles Macpherson's Prelude in G from 'A Little Organ Book'; and the Allemande and Courante, and Sarabande, from Charles Wood's 'Suite in Ancient Style'—excellent studies and good examples of the facility with which this fine composer could handle antique styles. From the same house comes an arrangement by Harvey Grace of the Minuet and Trio from Schubert's Quartet in A minor. The organist has not much material with which to celebrate the Schubert Centenary. This movement—one of the most delightful in Schubert's chamber music—is easy to play, and lends itself well to transcription. The transcription is of the type that justifies itself, because few people are likely to hear the movement in the ordinary way; the organist, therefore, does well to step in and rescue it from semi-oblivion.

A couple of Bach arrangements call for notice. John E. West has transcribed with his usual practical musicianship the Choral, 'Jesu, Joy of man's desiring' (retaining, however, the German title 'Jesus, bleibet meine Freude'). He uses the triplet figuration throughout, and so the player is never in doubt as to the effect of the combination of  and the quaver triplets. Mr. West undoubtedly is right. This arrangement is published by Novello. Frederic H. Griswold has made an organ piece of the final chorus from the Cantata, 'Jesus nahm zu sich die Zwölfe,' giving the chorale melody to the pedals with 8-ft. stop, after the manner adopted by Bach himself in making similar arrangements. There is a misprint in the first phrase of the pedal part, two crotchets having been joined up as quavers and ranged wrongly (Clayton Summy, Chicago; Weekes, London).

Sir Henry Wood has made an arrangement of the Largo from Handel's Concerto Grosso No. 12—a well-laid-out version of a good example of Handel, very moderate in difficulty (Oxford University Press).

Franck's Symphony, arranged for organ, complete! A staggering proposition, at first, but, after all, not unreasonable. The work suggests the organ not less than the orchestra, and a transcription merely takes it back to the *fons et origo* of a good deal of it. The arranger is Herbert M. Kidd, and the publisher H. W. Gray (Novello). Mr. Kidd has been wise in leaving the registration to the player, contenting himself with reducing the work to keyboard form, with complete indications of the orchestration. He even refrains from making suggestions as to what manuals shall be used. There is much to be said for this method. Some of the best organ versions of orchestral works we have heard have been made by players using a pianoforte reduction, with pencilled registration to suit their organ. The only point in which we think Mr. Kidd has too closely followed the original is in regard to some passages where the string or wood-wind idiom is either inconvenient or ineffective on the keyboard. Such passages call for modification which ought not to

be left to the player. Here and there Mr. Kidd makes the pedal and left hand play the same notes. This is not good laying-out, as the coupler almost invariably leaves the L.H. free for more interesting and useful work. The print is clear, and the pages not crowded, and on the whole the music is not very difficult to play. As it is not absolutely essential that every detail of the orchestration should be observed in registration, the work could easily be made effective on an organ of average resources. In fact, our impression is that the best result will be got by making it sound like organ music, with a reasonable amount of variety and nuance, rather than to attempt much in the way of detailed imitation of the scoring.

Whatever may be said of the principle involved in thus transcribing a complete Symphony—the first attempt of the kind, apparently—there can be nothing but praise for the labour of the arranger and the courage and enterprise of the publisher.

#### CHURCH MUSIC

Three movements from Masfield's *Mystery Play 'The Coming of Christ'* are now issued separately by Curwen. It may be recalled that some interesting notes on the play and on Holst's music appeared in the July number of the *Musical Times*. Two of the numbers now available are quite short and simple: 'The days are past,' sung by the King's Men, is for unison singing with accompaniment for pianoforte; 'As, after thunder,' for quartet (or chorus) of men's voices, is a straightforward treatment of a tune—'Hill Crest'—which, to quote from the article referred to above, 'deserves to take its place in the hymn-books.' The remaining chorus, 'Glory to God,' though not unduly difficult, needs a good choir. It is for S.A.T.B. and organ, and there is a fair amount of subdivision of parts. The stirring opening phrase is delivered (*ff*) by sopranos and trumpet in unison. The full chorus then enters, and soon reaches an effective climax in which the trumpet theme reappears. A brief section calls for some delicate *pianissimo* singing from divided sopranos, and leads to a return to the opening material. The chorus of King's men (unison) is next heard singing in the distance, after which the voices of the Heavenly Host enter, part by part, and repeat the strains of the previous *pianissimo* section. The tune 'Cresta' follows, sung by a tenor voice representing 'Light,' and unaccompanied except for a single holding note for the first verse. The final section (*Adagio*), for full choir, opens *pianissimo* and, except for the closing bars, is mainly unaccompanied; it calls for expressive singing and careful grading of tone from *pp* to *ff*. Towards the end the pace quickens, and a final entry of the trumpet theme combines with voices and organ in an impressive finish.

The first two numbers of Cramer's Library of Anthems are worth noting by choirmasters. 'Go not far from me, O God' (a prayer), by Noel Ponsonby, is an expressive little work for S.A.T.B. (unaccompanied). C. Hylton Stewart's 'To the Name of our Salvation' is a vigorous and straightforward setting of Dr. Neale's hymn, suitable for the Feast of the Circumcision or for general use. An acceptable addition to Novello's Chorister series of Church Music is a setting by Hugh Blair

of 'The Lord is my Shepherd,' for two sopranos. It is well-written, tuneful music, which should prove useful for occasions when only treble voices are available. Byrd's 'Assumpta est Maria'—Offertory for the Feast of the Assumption—has been edited by H. B. Collins (Chester). The counterpoint is smooth and flowing and of no great difficulty, except that the first tenor part twice reaches to the high B flat. It is for treble, alto, first tenor, second tenor or baritone, and bass, and the text is in Latin. From the Year Book Press comes R. L. Pearsall's setting of the Lord's Prayer for unaccompanied S.A.T.B. It is appropriately simple and devotional in style, and has been edited for the Bristol Madrigal Society by Hubert W. Hunt.

Choirs on the look-out for a setting of the Te Deum and Benedictus which is off the beaten track should examine Martin Shaw's in the key of G (Cramer). This is broad, dignified music, which makes its effect by simple means. There are nowhere any intricacies to upset either singers or organist. Rhythmic freedom, however, is essential—e.g., the long chains of crotchets in the Benedictus may easily be made to sound stodgy should the composer's note on the point be ignored. A Short Communion Service by Douglas M. Coates (S.P.C.K.) is well-written and not difficult. The style is modal, and considerable use is made of plainsong themes. Both forms of the Kyrie are included, while for the Creed the traditional plainsong is used. The music may be sung unaccompanied. More difficult is Percy W. Whitlock's setting of the same Office (Oxford University Press). The vocal writing is free and interesting, and the organ is effectively used. The work offers scope to a good choir.

A Nativity Play—'The Finding of the King'—by F. G. Happold, and set to music by R. R. Broome, comes from the Oxford University Press. Those who are looking for something new of this kind for the coming Christmas season may be confidently recommended to examine this entirely admirable work for themselves. Much latitude is given as to cast, number of singers, &c. Thus, 'the play may be performed by an all-male, an all-female, or a mixed cast. . . . The size of the Angel Choir may be anything one wishes. It should not, however, be too small, and may be as large as desired.' The music consists largely of carols, based on words and music of traditional or of 14th- to early 17th-century origin. The treatment of these by the composer is musically and always interesting. The orchestral material—strings and wood-wind—may be hired from the publishers.

G. G.

Further Schubert publications have to be noted. Messrs. Paxton issue an album of Twelve Famous Songs, with English and German words. The choice sticks to the familiar, and the print is on the small side, but the album is good value for the low price. From Schirmer, New York, comes a capital work for those who play two-pianoforte music. It is an *Andantino Varié*, on a French Tune, originally written for pianoforte duet; adapted to two pianofortes, four hands, by Harold Bauer. This is one of the best of all Schubert's essays in duet form, and should become well

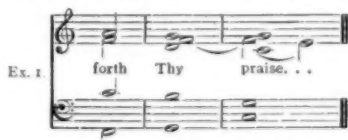
known, both in its original version and in the arrangement of Mr. Bauer's—which naturally is the more effective.

The Oxford University Press has issued Constant Lambert's music to the ballet 'Pomona,' arranged for pianoforte duet by the composer. There are seven movements: Intrata, Corante, Pastorale, Menuetto, Passacaglia, Rigadon, Siciliana, and Marcia. This is the most engaging thing of its kind that has come our way for a long time. It is easy to forgive Mr. Lambert's occasional 'wrong-note' perversities, because of the charm and interest of the music as a whole. We like especially the truly delightful Siciliana, the Menuetto—somewhat bleak, but full of point—the Pastorale, and the March, an original and fetching affair. The degree of difficulty is, on the whole, moderate.

The ballet ought to be heard in orchestral suite form. Skilful, direct, and highly effective, it places Mr. Lambert among the composers on whom an eye should be kept.

### Occasional Notes

'Feste's' complaint concerning the overdose of dominant sevenths, especially at the hands of church organists, has brought several letters from fellow-sufferers. Among others is one from an old friend, himself an organist of distinction, who tells us that on the very Sunday after he had read 'Feste's' article he dropped into a village church where he found the organist going one better than the usual seventh-monger. Not only were plain chords garnished with sevenths; the discord was almost invariably suspended, so that almost every cadence was hung up with a 4-3. Even Tallis did not escape. Here is the ending of the opening Response as thus improved:



Apparently there were no altos or tenors in this choir; at all events they were either inaudible at these points, or else they loyally supported their organist in his efforts to impart a little interest to such out-of-date material as mere common chords. An even more striking effect was produced in one of the Psalms, sung to a chant whose second half began with this progression:



Here the local humorist stuck a B flat in the middle of the opening chord, thus:



He did this, not once or twice, which would have been quite bad enough, but in every one of the Psalm's twenty verses! However, such strange goings-on are not confined to village and small town churches, as a letter in our correspondence columns shows. It is quite clear that this organ-loft convention, like some others, is dying more slowly than we thought. The new School of Church Music can hardly tackle Cathedral organists, but we hope it will not overlook such details when it gets to work among the humbler members of the profession.

We congratulate Mr. Sydney Nicholson on having received from the Archbishop of Canterbury the Degree of Mus. Doc.

Our Note last month on the artistic principles of the Royal Horse Guards bandmaster was discussed by Mr. James Glover in the *Stage* of August 9. Mr. Glover—whose complimentary reference to the *Musical Times* gave us pleasure—sides with the bandmaster on the ground that seaside holiday-makers don't want 'serious and heavy music.' We never supposed they did. There is plenty of good light music, just as there is plenty of bad serious music.

A short time ago we spent a few weeks at a southern seaside town. A crack Army band was playing nightly on the pier, and thither we went on three evenings, hoping to enjoy some of that vast store of music that is both light and good—operatic overtures from Auber to Sullivan, suites and dances by Edward German and others, popular song medleys of the type that Mr. Glover himself used to serve up so imitatively at Drury Lane pantomimes, and so on. Instead, the programmes consisted entirely of fox-trots, during which a large number of young folk, embracing *amoroso e stringendo*, shambled, shuffled, and wriggled their way round the bandstand. At the end of each fox-trot the wrigglers demanded more, and got it. Nobody pretends that the dance music of to-day has any interest from the purely listening point of view, so, having no fancy for the fox-trot, black-bottom, or shimmy, or any other hideously-named negroid contortions, we left early, wondering why the local authorities who engaged the band for the entertainment of visitors didn't instruct the bandmaster to do his duty by us all, instead of achieving a spurious popularity by catering for the least musical section, who, it should be added, were already provided for in the local dance-hall—we beg pardon, *palais de danse*.

Mr. Glover apparently forgets that the musical public has grown enormously during the past few years. Hundreds of thousands of people now buy gramophone records of good music, light and serious, and listen to decent wireless concerts for hours every week, not in order to be educated, or for the sake of posing, but because they enjoy it. When they go for a holiday, do they suddenly give up their liking for it and become musical barbarians? Of course not. They may want a larger proportion of light music during their fortnight by the sea, just as they may put an extra Edgar Wallace in their bag; but they no more want drivel from the band than from the bookshop. The literary equivalent of a good deal of the rubbish played by seaside military bands would be a book shaky in grammar, vulgar in style, and with a mentality suitable for the half-witted.

Since the above was written, an article by Mr. Glover has appeared in the *Sunday Dispatch*, wherein, after all, he seems to support our views. As a result of recent visits to twenty seaside resorts, he finds that military bands are declining in popularity. He ascribes this mainly to a falling-off of interest and variety in the programmes—too much fox-trot and jazz, a tendency to vulgarise the programmes, and so on. This amply bears out what was said in these columns.

Mr. Glover suggests that local authorities might get better value for their expenditure by dropping military bands in favour of permanent small orchestras which could be augmented during the holiday season. 'It would open up the ordinary string orchestral library for thousands of selections to draw upon.' Again we are in agreement. A further proof that the public loss of interest in seaside military bands is due to the character of the programmes rather than to the type of band is furnished by the B.B.C. pronouncement that military band programmes are among the most appreciated of broadcasts, and that one of the most popular wireless concerts of recent times was that given by the Military Band conducted by Holst.

So the conclusion is that 'giving the public what it wants' means not quite what Lieut. Dunn and the *Melody Maker* thought it meant.

Our August issue contained an article by Dr. Herbert Thompson, entitled, 'Famous Victorians in a Toy Symphony,' being a report of a charity concert organized in 1880 by the Viscountess Folkestone. In the course of the article Dr. Thompson wrote: 'Of all that merry party of musicians, only one survivor is left—Sir Frederic Cowen.' The Doctor forgot that the Viscountess Folkestone is also still with us, though better known to-day as the Countess of Radnor. We are sorry this slip escaped our attention.

We recommend to readers a book called 'Fair Play,' by Rudolf Kircher, a pleasantly-written, sympathetic study of present-day England as seen by a German. Although Mr. Kircher's main concern is with games and sport, his work includes some excellent chapters on the drama, music, politics, and the national humour. In his Preface he explains this widening of the nominal scope of the book:

It is not the author's fault if the reader is carried outside the sphere of pure sport into an atmosphere which some sportsmen may find uncongenial. Developments which have taken place in England make it necessary to give the word 'play' its widest interpretation.

And he has no difficulty in showing that the English way of approaching almost all its affairs from the angle of sport is largely responsible for both the strength and weakness of our musical life. The chapter, 'Music as Sport,' naturally deals specially with the competition festival movement and with community singing. Mr. Kircher is not always right in his facts. For example, he says that competition festivals began shortly before the war, whereas the history of the movement goes back a half-century—even much farther if we regard it as a choral and general development of the band contests that flourished in the North long before. And he is inclined to confuse competition festivals with such events as the

week-long music-makings that now take place at seaside towns where there is a permanent orchestra. The only statistics he gives of a competition festival are those of the third Festival at Brighton. We wish he had procured the figures of (or, still better, could have been present at) such huge Festivals as those at Glasgow, Bedford, or London. He seems to have missed also a representative festival of the type where combined performance of a big work is the climax and main purpose.

He approves highly of the revival of folk-dancing, though he is not blind to the extravagances that must always show themselves in connection with a movement of the kind. He says unexpectedly good words of London musical life—even on its orchestral side—and pays a tribute to the excellent work done for music by the special performances in Southwark Cathedral, St. Martin-in-the-Fields, St. Michael's, Cornhill, and in many other City churches. But are the 'Masses of Berlioz, Bach, and Beethoven' to be heard at St. Paul's, Westminster Abbey, and in 'numerous smaller churches'? Beethoven in C, perhaps, but not the others, we think—certainly not that of Berlioz, for obvious reasons. It is a pity that he could not have been present at a St. Paul's Cathedral performance of the 'St. Matthew' Passion, or at a Westminster Special Choir service. Mr. Kircher's warmest praise is for the choral side of English musical life:

English capacity for great musical performance, even under present conditions, can be gauged by the standard of part-song and chorus music; this is in full vigour to-day, and maintained a high level even during the depression of the 19th century. What English part-singers can do has been seen in Germany, in the performances of the Newcastle Singers in Frankfurt and other towns. The Newcastle choir is only one of many. The real musical talent of the English lies in vocal music, and especially in part-singing. No great obstacles stand in the way of its development; all that is required is a throat and a musical nature. It is significant that this form of art, in its nature simple, naive, and spontaneous, has been practised and intensively cultivated in England from the earliest centuries of our era. Primeval folk-melodies, folk-dances, and mysteries were the sources of this art, and all the complex musical forms and expressions have gradually developed from them. The English remained loyal to these pristine forms, and no judgment of English character and culture could be justified which did not take into account, besides the Stock Exchange, international trade, and party politics, this particular trait. . . . There are few nations that can point to a richer artistic heritage in song, rhythm, and speech, than the English, taken either in the narrower sense, or as a whole people embracing the Scots, Welsh, and Irish. Moreover, there is scarcely another nation which stands in such close association with these ancient forms of art.

All the four chapters dealing with music are in this excellent vein, and the drama is discussed with equal insight.

This being a musical paper, we dare not pause over the sporting chapters. We will only note that, as usual, the one game that is peculiarly our own stumps the foreign observer. Did anybody ever write understandingly about cricket without having either played it or lived and moved among players? We doubt it. So we are not surprised

to find Mr. Kircher putting his foot in it several times. 'The important thing about cricket is that everybody can play it, even those whose aptitude for other games is questionable.' All we can say is, let them try it! The real case is that cricket makes such exceptional demands on the combined and quick use of eye, brain, and muscle that the man who can play it well can usually make a good show at any other ball game. Mr. Kircher says that no one is too young or too old for cricket. We wish he was right concerning the latter age limit. What wouldn't thousands of elderly Englishmen give to be once more at the wicket, steering one neatly through the slips, treating a half-volley as it ought to be treated, or stealing a short run? Or, if a bowler—but why continue the tantalising 'if'? Better say, 'Eheu fugaces!' and make the most of an occasional day at Lord's or the Oval. But we must quote Mr. Kircher again: 'The wicket is a small mark; two little bails lie on three parallel stumps, and the object of this game, almost unknown on the Continent, is to hit the wicket with a leather ball. The other side provides a defender whose duty it is to keep off the ball with a large wooden bat.' Large? Think of your first few overs against a fast bowler; the bat is all edge and no middle—a miserably puny defence against an almost invisible leather bullet. 'If he can hit it flying through the air he tries to make a run by crossing to the other wicket, and perhaps back again, before the fielders can throw the ball in.' But if he persists in making it fly through the air instead of along the ground his run will soon become a walk—back to the pavilion. 'The other side has a very dull time in the field, yet the keenest attention is expected of them.' Dull? With a fine view of the duel between bat and ball—a duel in which he is taking part all the while, with the chance that the very next ball that ever is may place the ultimate decision literally in his hands—if he can hold it! No, Mr. Kircher! The player who finds fielding 'very dull' is not a real cricketer, but a mere golfer or tennis-player who has missed his vocation. However, as we said above, we must remember that this is a musical journal, and must not touch the sporting side of the book. We end by commending Mr. Kircher's book to our readers. Such sympathetic and good-humoured international studies touch spots which the politician can never reach.

We have received a prospectus of the first half of the coming season at the 'Old Vic.' 'Love's Labour's Lost' opens the ball on September 10, and will run till the end of the month, with three operas interspersed on Thursdays—'Aida' on September 13, 'Il Trovatore' on the 20th, 'Madame Butterfly' on the 27th. The stock piece for October is Ibsen's 'The Vikings,' with four operatic evenings—'Lohengrin,' 'Faust,' 'Cavalleria Rusticana' and 'The Bosun's Mate,' and 'Carmen' (Thursdays, at 7.45). A complete list of the fixtures from September 10 till January 12 may be had on application to Miss Lilian Baylis, 'Old Vic,' Waterloo Road, S.E.1.

A recent issue of *Musical America* contained some interesting views expressed by Mr. Arnold Bax on present-day tendencies:

I think the present war-cry, 'Back to Bach,' must only lead its partisans to a *cul-de-sac*, for the conscious attempt to go back to anything is a mere intellectual futility. We are modern people and must find modern methods of conveying our own æsthetic life to our audiences.

This is true. To perform and hear, as much Bach as possible is good; to copy his style (an easy thing to do) is bad. There is too much 'going-back' among composers to-day, though fewer seem to model themselves on Bach than on the Elizabethan and Tudor writers. Worst of all, we think, is going back to Huchbald. Why not a little farther? What's the matter with Jubal?

There appear to be certain signs of revolt against post-war fad in all the arts, and for my own part I am heartily glad of it. Those amongst my British contemporaries whom I most respect and for whose work (notably that of Vaughan Williams) I have the greatest sympathy, have developed their own personal styles, regardless of any of the heady excitements emanating from Austria or Russia. And I believe that the sincerity of English composers is one of the most remarkable features of their work. I may mention, too, perhaps, that certain of the younger writers who began their careers with an attempt to imitate and even to outdo the fashionable gamineries and jocosities of the Continent, have since settled down and are quite likely to produce works of a serious import in the near future.

It would be easy to name several composers to whom the last paragraph applies, and on the whole we think it is the most hopeful sign in British composition to-day.

Mr. Bax's remarks on his own development will be read with interest:

As far as I know, the only new tendency in my style is but a modification of the manner in which I have always written. I am a brazen romantic, and could never have been and never shall be anything else. By this I mean that my music is the expression of emotional states. I have no interest whatever for sound for its own sake or in any modernist 'isms' and factions.

The 'Sing 'em muck' controversy has livened a few weeks of the 'off' season. Dame Nellie Melba cabled wrathfully protesting against a statement in Dame Clara Butt's biography that the former had said to the latter, who was about to tour Australia, 'Sing 'em muck; it's all they can understand.' Whereupon Dame Clara cabled to Dame Nellie assuring her that she was innocent, having neither ascribed the remark to Dame Nellie, nor seen the proofs of the book in which it appeared. Exhibit No. 3 (as they say in the Courts) was a cable from Miss Ponder, the writer of the book. Wiring from India, Miss Ponder affirms that the proofs were duly passed by Dame Clara. The result of this long-distance argument is that we have three irreconcilable statements, and, one man's word being as good as another's (especially when they are women), the case must be dismissed, the parties paying their own costs. The only thing that is certain is that both these eminent singers, however emphatically they may decry the 'Sing 'em muck!' principle, have consistently acted on it in arranging their programmes. The fact of their having sung a good deal of fine music as well can never alter that.

As was shown by the letter in our August correspondence column headed 'He took us seriously!' at least one reader was deceived by the July 'Occasional Note' in which, tongue in cheek, we suggested that our young friend the *Dominant* should follow our example and treat musical questions with a becoming gravity. We thought the matter had ended, but our other young friend, the *Musical Mirror*, in its issue for August, contained a full-page headed 'Open Letter to the *Musical Times*,' in which we were first praised for 'frolics and verbal skylarking,' and then rebuked for advising the *Dominant* to be more serious, and for the 'strange assertion' that we ourselves had neither inclination nor space for light-mindedness. We are still wondering how the writer could have seen through all our other 'verbal skylarking' and not through this very obvious example. No doubt he is only one of many readers. As we said in July, jesting about music is a dangerous game, and we have reluctantly decided that in future all our jokes must be labelled and marked in plain figures.

### The Musician's Bookshelf

'Gioacchino Rossini.' By Giuseppe Radiciotti.  
Vol. 2.

[Tivoli: Arti Grafiche Majella di Aldo Chicca.]

The second volume of Signor Radiciotti's monumental biography of Rossini covers the years from 1823 to the composer's death in 1863, and deals in consequence with some of the most important events of his life—the London visit of 1824, the composition of 'William Tell,' of the 'Stabat Mater'; his life at Bologna, Florence, and finally at Paris.

In London Rossini appears to have had a very good reception, apart from the reservations of critics in respect of the cantata he wrote to commemorate the death of Byron—reservations which, perhaps, were not wholly undeserved. Signor Radiciotti reproduces the aria of Apollo and part of the chorus in which the Muses lament the poet's untimely death. These bear out his contention that the chief melody has sincerity and is well conceived. The 'Lament of the Muses for the Death of Lord Byron' was, however, a *pièce d'occasion* written by one who knew probably little of Byron and less of Britain, and was consequently most unlikely to express anything which could harmonize with the national sentiment.

Rossini found an enthusiastic patron in George IV. The King often joined in the performances given by Rossini, and Signor Radiciotti tells a little-known anecdote which is worth repeating. The King once, after singing a wrong note, asked that the whole piece should be begun again. 'Your Majesty,' answered the composer, 'has the right to do as you like. Sing on; I will follow you to the grave.' Rossini visited also Cambridge, and took part in the July Festival, playing the organ at the concert of sacred music and singing in the Senate House where the concerts of secular music were given. He left England on July 24, 1824, having earned a good sum of money, and very grateful for the 'infinite kindness shown to him by that superlatively hospitable nation.'

It is impossible to give here even a brief summary of all the new evidence the author has collected and presented in an eminently readable style. It may be said, however, that he draws a portrait which differs very considerably from the portraits of his predecessors. In the first place he makes it clear that Rossini was not a mere lover of ease and plenty, deaf to the call of higher feelings. Nor was he the irreverent, confirmed sceptic whose pungent sarcasm delighted the town. He completely lacked the ardent patriotism which fired his compatriots in 1848, but he was well over fifty years of age when the movement for political freedom started, and the suggestion that he should join the volunteers as commander-in-chief of all the military bands of Italy could not have been seriously meant, even at a time of national crisis when sentiment is apt to over-rule reason. When funds and gifts were asked for the volunteers Rossini contributed a good sum and two of his four horses. Yet this gift fell so far short of the hopes of those who imagined him to be as rich as Cræsus that hostile demonstrators gathered under his windows denouncing him as a reactionary and accusing him of meanness and avarice.

He was neither mean nor a reactionary. His servants were always treated with generosity and kindness; politics he left to politicians, not because he could not sympathise with a noble cause, but because he was neither intellectually nor physically of the stuff of which martyrs and heroes are made. At fifty he was already attacked by the malady which more than any other undermines energy, determination, the very life-force—neurasthenia. So much has been said of the marvellous ease with which he composed that it is well worth remembering how constant work used to exhaust his strength. He suffered from nervous exhaustion in 1830; he was seriously ill in 1833, and again ten years later. In 1841 it is said of him that he was so thin as to be almost unrecognisable. It is then evident that although he reached the age of seventy-six, his was not a robust or a particularly healthy constitution.

The chapter on Wagner repeats, in the main, what is (or should be) known—for the dialogue between Wagner and Rossini deals with problems not less vital to-day than they were in 1860. The additions and the commentary help us to reconstruct that memorable meeting; there is also a much needed exposure of the absurd legends invented at various times by the partisans of the two composers.

On the whole this second volume bears out fully the promise of the first. The narrative flows evenly; the subject matter is presented in a tasteful manner; there is evidence of wide scholarship and patient research. All the volume needs is an index—and this is wanted badly. But perhaps it will be found in the third and last volume, which will be published before the end of the year.

F. B.

'The Language of Music.' By E. Stanley Roper and R. J. Wickham Hurd.

[Oxford University Press, 5s.]

A challenging title is the one borne by this book, and a title which at once connects it with Miss Home's small volume, 'Music as a Language.' The work is, indeed, an outline of the scheme of

musical training developed under Miss Home at the Kensington High School, supplemented by thirty-two pages of very helpful exercises by the authors.

In the study of a language the child has to learn his alphabet, grammar, reading, and composition. But the wise teacher will always keep dangling before the donkey's nose two carrots as the incentives to effort. When a child can read, he can enjoy for himself stories only formerly accessible through his teacher's lips. When he can write he can pen his first letter to father or mother.

How far does the course of musical training, as set out here, correspond with the teaching of a language?

The scheme covers the years of secondary-school life from about eight to sixteen. The chapters are conveniently arranged so that, with one exception, each chapter represents a year's work. Chapter I deals with the beginnings, and presumes on no previous musical knowledge.

In that first year, the pupils learn to hear, read, and write the notes of the diatonic scale, plus *fa* and *se* in Sol-fa and Staff in the key of C. Their work, however, is entirely concerned with pitch. No rhythmic work at all is started till the second year, at the age of nine.

'Time should be introduced as soon as the class is sure of the notes of the scale in relation to the Staff. . . . The children are then taught to recognise loud and soft pulses through tapping, continuing with duple time.

But why should pulse recognition be deferred till this stage? It is not necessary to know the notes of a scale before you can hear that music has a regular beat, nor has the knowledge of the Staff anything to do with the ability to hear, clap, or step the rhythm of a piece of music played. (In this chapter, by the way, the words 'rhythm' and 'time' are used loosely, as if both meant *time*: e.g., 'Point out that all music is written in some regular *rhythm*, and then play some simple tunes in duple time, marking the pulses.')

This mention of hearing the pulses in music brings us to the second point. What music do the pupils hear in their lessons besides what they make for themselves? None is mentioned except in one case, where the children learn to fix the mental effect of the degrees of the scale through settings of nursery rhymes, recommended to be composed by the teacher. But even for this purpose real music might be used.

Now if the child's musical horizon is bounded by the music he himself makes, where is the incentive to study? Will he want to learn to read and write music when he has heard none? Without this incentive, the first year's work may produce a set of efficient pupils well drilled in their musical alphabet, but it will almost certainly produce a set of music haters.

These two faults mar an otherwise excellent book, for from Chapter 2 onwards each step comes as a logical progress from the preceding one. With the introduction of the scale of G, transposition is begun. F is next taught, and modulation follows naturally, through the use of *fe* and *ta*. Melodic improvisation through the voice begins as soon as the key of C is known, and later, when a knowledge of chords is added, transposition and improvisation keep pace.

The section devoted to voice exercises is specially sound and clear. A little crop of misprints on pp. 13-15—(two lines of a modulator transposed; 'use' instead of 'lose'; *doh* instead of *soh*) suggest that a few pages escaped proof-correction.

What teachers will find most helpful is the clear way in which the successive steps are traced. Yet throughout the authors appear to suffer from a space limitation which is probably none of their choosing. The book aims to help and guide the inexperienced teacher. But undue compression has prevented the authors from even mentioning those very methods of making each stage interesting, and of presenting the subject from the child's angle, which would be so valuable to the young teacher. One feels that the limiting of the work to forty-eight pages of text has put the authors at a serious disadvantage, and must be held largely responsible for their book being only a good musical grammar instead of, in the full sense, 'music as a language.'

E. M. G. R.

#### BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Suggestions for Musical Evenings.' By the Rev. J. E. and Mrs. Crawshaw. Pp. 32. Leeds: The Wesley Guild, 44d., post free.

'Stories of Methodist Music.' 19th Century. By James T. Lightwood. Pp. 54. The Epworth Press, 1s.

## Gramophone Notes

By 'DISCUS'

H.M.V.

Despite the holidays, a large and unusually interesting batch comes from Hayes. I have hitherto been rather less enthusiastic than most of my fellow-reviewers concerning the records of the Philadelphia Symphony Orchestra under Stokowski. It seemed to me that the choice of work was not calculated to display the orchestra's strong suit, which is brilliance and efficiency rather than subtlety of interpretation. Rimsky-Korsakov's 'Scheherazade' Suite is just the thing for them, with its showiness, colour, and heartless glitter. Nothing better need be asked for than this set of records, though for most listeners the whole Suite at a sitting is too much like an over-spiced meal washed down with some potent spirit—say, vodka (D1436-40).

The revival of interest in early Verdi is unmistakable, so the present is a good moment for the launching of a practically complete 'Rigoletto,' recorded at Milan, the performers being the orchestra and chorus of La Scala, with principals of good average merit, conducted by Carlo Sabajno. The cuts are liberal, but rob us of nothing that matters much. What a string of familiar tunes is here! They wear better than one would have expected, too. Perhaps this unlooked-for freshness is due to the zest of the performers. These Italians clearly have no doubts concerning the musical value of what they sing and play. I doubt if any other race could do this kind of thing with so much conviction. Anyway, this whole-hearted method of approach revitalises music that most musicians had regarded as faded.

I mentioned the orchestra first because the honours seem to go to them for their brilliance, variety, and point. The chorus is so good that it is a pity they have not more to do. Their 'Zitti, zitti' is a capital bit of crisp singing, with that rare thing a real choral *staccato*, and abundant variety of colour and power. Of the principals I prefer the bass and baritone, but all four shine in the ensemble passages, which are full of spirit. This is a big enterprise carried out in a way that leaves room for no fault-finding save in regard to a few details, which after all is more than can be said of any good average first-hand operatic performance (C1483-94).

How many of us know anything of Suppé beyond the 'Poet and Peasant' and 'Light Cavalry' Overtures? There is at least one other Overture as good, or better—that to 'The Beautiful Galatea.' As 'arranged' (thus the label, but 're-scored' is perhaps the right word) by Artok, and played by the Berlin State Orchestra, under Ernst Viebig, it makes capital hearing. By no means the least merit of the gramophone companies is their increasing tendency to dig out long-forgotten things by the lesser composers. We are beginning to realise that such men as Boccherini, von Suppé, Litolf, Cherubini, and others had more than one thing to say, and could usually be relied on to say it attractively (C1527).

An unusually good male quartet joins Marek Weber's Orchestra in Schumann's 'Sunday on the Rhine' and 'Drinking Song.' The combination is unusual, but there is no want of balance. The orchestral part is excellent, with some of the best brass recording I have ever heard. This is a record off the beaten track, and thoroughly enjoyable (B2765).

The Elman String Quartet disappoints me in its latest record. The label credits it with playing the 'Emperor' Theme and Variations of Haydn, but actually it gives us only the Theme and one Variation—the last, I think. This very short measure is the less excusable seeing that the movement was recently recorded in full by the Virtuoso Quartet. On the other side is the Andante Cantabile from Tchaikovsky's Op. 11—a very hackneyed choice. In neither work is the playing of the high quality reached in the records noticed recently in these columns. There is too much vibrato in the Tchaikovsky, and the ensemble in Haydn lacks finish (DB1055).

Kreisler as duettist is rarely heard. Here he is joined by Hugo Kreisler, with violoncello, in two of his own compositions—'Marche Miniature Viennoise' and 'Syncopation.' Like most of the great violinist's compositions, they cut no ice. Certainly the real jazz merchants need fear nothing from his excursion into their preserve. He sets some interesting rhythmical problems for the two instruments, but the result does not over-stimulate. There must surely be some good things for violin and violoncello awaiting the attention of two such players; why put us off with merely ordinary fare? (DA961).

I am disappointed, too, with the record of Dr. Prendergast playing, on the Winchester Cathedral organ, of Guilmant's 'Offertoire on two Christmas Themes' and Wesley's Largetto in F sharp minor. The Offertoire is badly 'cut,' the greater part of the opening section being omitted, so that the French carol theme comes on with an effect of

abruptness. In the 'Adeste fideles' section the rhythm is bad, and there is a quite unwarranted difference of pace between the plain statement of the tune and the ornamented form. In both pieces there is a want of clarity for which the player is probably not responsible. But one is sorry to find him guilty of the flabbiness of rhythm that has given organists a bad name among musicians (C1447).

The vocal records include some first-rate examples. I give first place to those of Stanford's 'Songs of the Sea,' in which Peter Dawson, an excellent male-voice chorus, the orchestra, and conductor, Malcolm Sargent, join forces with stirring results. The only fault I have to find with the soloist is in regard to the quieter songs, especially 'Homeward Bound,' where he is too consistently loud, and also a trifle hurried. There is fine scope in this song for *mezza-voce* singing. Diction is good, as is usual with Dawson, though he doesn't quite conquer the difficulty of 'The Old Superb' in this matter. But the performance as a whole proved its stirring quality, by reviving the thrill with which I first heard these fine songs many years ago. 'Homeward Bound' and 'The Old Superb' are on C1479; 'Drake's Drum' and 'Outward Bound' on B2743; and 'Devon, O Devon,' on B2747, with the remaining side given up to a sheer 'dud'—'He heard the great sea calling,' by Andrews. A bad lapse. As an object-lesson of the differences in all ways between a good song and a bad one, this record has a value of its own.

Georg A. Walter, a German tenor, sings Schubert's 'Du bist die Ruhe' and 'Nacht und Träume' with feeling. There might be more ease in the first, and we are sometimes made too well aware of his breath-taking. But I like the thought and earnest care at the back of his singing (B2772). Florence Austral's fine voice is heard in 'Porgi Amor,' from 'Figaro,' and Percy Kahn's 'Ave Maria.' She is more effective in the latter song, which gains much from the violin obbligato beautifully played by Isolde Menges (whose name ought to be on the label but isn't) (D1446).

To those of us who are weary of 'spirituals,' Paul Robeson's singing of them comes as a boon and a blessing. There is a really moving quality in his records of 'Sinner, please doan' let dis harves' pass' and 'Scandalise my name' (B2771). And what a voice! Are there many—or any—finer bass organs to be heard to-day? It is a pity his other record is of two poor songs—Johnson's 'Seem lak' to me' and Cook's 'Down de lovers' lane.' His singing here is less good, too—which is as it should be. A bad song's power for mischief is trebled when it is well sung (B2777).

Finally, here is coloratura singing of the best: Toti dal Monte in a couple of extracts from 'The Daughter of the Regiment,' recorded in La Scala, Milan. In the familiar 'Lo dice ognun' the chorus enters with fine gusto (B1152).

#### COLUMBIA

Grieg's Pianoforte Concerto retains its popularity so well that the Columbia Company could hardly have made a better choice for a large-scale work for its 'dark-blue' (4s. 6d.) series. Friedman is the soloist, and Philip Gaubert the conductor. Brilliance and power are the chief characteristics,

bought, however, at the cost of the lyrical side of the work. The pianoforte tone is excellent on the whole, with some descents into noisiness at the bravura passages. The orchestral part is unusually vivid (9446-49).

(By the way, why do we hear so little of Grieg's pianoforte music apart from the Concerto? The only catalogue at hand is the latest H.M.V., in which I find Grieg represented by the Concerto, one song, and two pieces from the Lyric Suite arranged for orchestra. Yet one would have expected to see a longish list of those songs and pianoforte pieces which the catalogue annotator rightly describes as 'poetic' and 'charming'.)

It is good to find the recording of Delius being kept up. The Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham, is heard in 'The Walk to Paradise Garden,' from 'A Village Romeo and Juliet.' This strikes me as being the best Delius orchestral record so far issued—full of delicate touches, and practically free from the slight fog that some of us had come to regard as almost inevitable in gramophoned Delius (L2087).

A re-recording is of W. H. Squire playing Handel's 'Largo' and his own arrangement of Dunkler's Humoresque. It is late in the day to complain, but I cannot resist a grouse over some very un-Handelian harmonic weaknesses in the accompaniment. Moreover, Mr. Squire is over-fond of *portamento*. The humour in the Dunkler piece is of a very obvious type, and the musical interest is of the slightest (L2128).

A couple of operatic sopranos invite comparison—Rosetta Pampini and Eva Turner. The former sings 'Un bel di vedremo,' from 'Madame Butterfly,' and 'Si, mi chiamano Mimi,' from 'La Bohème' (L2126); the latter a couple of extracts from 'Turandot' (D1619), and 'Ritorna vincitor,' from 'Aida' (D1578). The honours are with the English girl, I think. Pampini is over-inclined to tremolo, though in the matters of variety and charm in quieter passages she is the better of the two. Miss Turner has astonishing power—too much for the combination of a loud needle and a small room. Good as she is in the 'Turandot' extracts, I prefer her in 'Ritorna vincitor.' (This is a re-recording, by the way.) There is a freedom from the occasional hardness that just spoils the Puccini from the mere drawing-room listening point of view, though one can imagine this penetrating quality to be effective in the opera-house. The 'Aida' record is distinguished by a fine dramatic feeling, as well as by a lavish outpouring of tone. Gramophonists will want to hear much more of this English singer.

#### METROPOLE

This new company is starting with a small output of music on the light side, admirably recorded. I have doubts as to the wisdom of its method of mixing the material. For example, No. 1307 gives us on one side Moussorgsky's 'Song of the Flea,' sung by Joseph Farrington, on the other Chaminade's 'L'Automne,' played by the Parkington Quintet. I imagine that most people who enjoy Mr. Farrington's singing would prefer another song to the Chaminade, and *vice versa*. Moussorgsky's song is capitably sung, with exemplary diction, and a good convincing sardonic laugh. The Parkington party are very effective, and on both sides the recording is first-rate.

The Casano Octet provides another example of good work in Rubinstein's Valse Caprice and Debussy's 'Gollywog's Cake-Walk,' though both pieces—the latter especially—lose something by being transferred from their original keyboard form (1030).

No. A1016 again mixes performers, with Samehtini and Trio in Braga's 'Angels' Serenade' and Sydney Baynes's Band in Gabriel Marie's 'La Cinquaine.'

Mr. Baynes's players are heard again in Peter's 'Love in Cloverland,' this time sharing a record with the Elite Orchestra, which chooses Poldini's 'Poupée Valsante.' In all these light instrumental records the sonority and tone-colour are excellent.

Robert Carr sings Goatley's 'Can't remember,' with a voice and diction that one would like to hear spent on better material. On the other side of this record is the Gresham Singers' performance, with orchestra, of Knox's trivial 'When the swallows fly home' (A1033).

Finally, in No. 1039 is one of the finest examples of choral recording I have ever heard—Emory University Glee Club singing the 'spirituals,' 'Couldn't hear nobody pray' and 'Good news.' Musically, the pieces are almost negligible, and the singing naturally does not belong to the 'straight' choral type. But the voices are fine (with some rich second basses), and the recording exceptionally clear; above all there is an almost uncanny effect of realism. You can see a camp meeting in full swing. We want this clarity and sonority in records of choral masterpieces, instead of the comparatively blurred results we have so far had. The company that can record (say) the Philharmonic Choir in Bach as the Metropole people have recorded these students in 'spirituals' will reap a harvest. Choralism is still the staple fare of a large section of the British public, and they are waiting for the gramophone to treat them as well as it does the votaries of instrumental music.

As I said above, the standard of reproduction reached thus early by this new company promises well. But are they wise in catering so little—or not at all—for musicians? This was the mistake made by all the recording companies in the early days of the gramophone, and the result was a prejudice against the instrument which has only recently been removed by a more enlightened policy. The companies have now learned that the public interested in fine music is so large as to be well worth catering for. Any new company should begin by taking advantage of that fact, and so capturing two publics instead of one.

#### NATIONAL GRAMOPHONIC SOCIETY

The two latest issues are of Brahms's Sextet in G (105-8) and Malipiero's 'Stornelli e Ballate,' for string quartet (103-4)—about as wide a contrast as can be imagined. The players in the Sextet are the Spencer Dyke Quartet, with James Lockyer and Edward Robinson.

Performance and recording leave little ground for complaint. The only fault is a lack of tone in some of the quiet passages—probably a fault in the recording. Clarity is notably good. The Malipiero work has a very vivid performance by the Poltronieri String Quartet. Tone is hard at times—perhaps deliberately. This is fierce music for the most part, and has little of the idiom

or texture that we associate with the medium. But it is well worth hearing for its exciting effect. Altogether, these two sets of records are well up to the N.G.S. standard, if not a bit above it.

## Music in the Foreign Press

### DEBUSSY'S INFLUENCE ON MODERN MUSIC

In the June *Musik*, Kurt Westphal writes:

We are beginning to see very clearly that 'modern music' does not mean 'contemporary music' and nothing more. There is a world of difference between the music of Pfitzner or Siegfried Wagner and that of Hindemith or Stravinsky. Indeed, the word 'modern' applies to a certain definite style and epoch as surely as the words 'classical,' 'romantic,' 'academic,'\* and 'new-romantic.' The incunabula of modern music may be difficult to determine; but there can be no doubt that with Debussy's advent all uncertainty ceases. There is no single modern composer who does not start from Debussy. It is he who presented the world with the new conception embodied in the use of parallel chords—a conception which does away with the principle of tension and relaxation of previous harmony. This innovation was considered at first as an impoverishment, but the further evolution of music has shown the endless potentialities and deep significance of the new, 'functionless' chords. These began by having no value except as pigments; but soon their expressive value asserted itself. [Examples from Hindemith, Wellesz, Kodály, and Stravinsky are adduced.] A remarkable point is that whereas with the older method rhythm had to lose its pregnancy in proportion as harmony became more complex (e.g., Reger favours broad tempi), nowadays, however complex the harmony, the liveliest and most intricate rhythms remain possible.

### OUR TIME AND HANDEL'S OPERAS

In the same issue, Ernst Schliepe concludes an article on Handel's operas with the following remarks:

The Handel renaissance is already on the wane. Viewing things more coolly and critically, we are able to see the weakness of the movement. Handel's operas, representing the climax of the baroque opera, retain their historical significance; but, practically, the Handel revival is nothing more than an interesting experiment, which could have succeeded but once, owing to its having taken place in exceptionally favourable circumstances.

### THE HISTORY OF THE LUTE

In the June-July *Zeitschrift für Musikwissenschaft*, Karl Geiringer deals with this subject on the basis of iconographic documents. Representations of the Indian lute prove it to be the ancestor of the European instrument. From India, the lute reached in one direction Eastern Turkestan and China, in the other, Persia, Arabia, and, finally, Europe. It was introduced into Europe by the Moors of Spain during the 10th century. But as late as the 13th century, pictures of it remain few. It is during the 15th century that the use of the instrument began to spread. The decline began in the 17th century, owing to the growing popularity of the theorbo and chitarone, and later was hastened by that of the keyboard instruments. Thirty-five very interesting illustrations are provided.

\* I can find no equivalent to the German word 'Klassizistisch'—M.D.C.

### A. P. F. BOELY (1785-1858)

In the August *Revue Musicale*, M. de Saint-Foix praises this French pianist and composer very highly.

Boely's personality is altogether exceptional. He concentrated on the past, ignoring fashion and untouched by romanticism, devoting his life to the study of Bach, Handel, and Scarlatti. He was a pupil of Ignace Ladurner (whose significance was emphasised by Saint-Foix in the *Revue Musicale*, November, 1926), and whose first Sonatas, we are told, show certain affinities with those of Beethoven. His two Sonatas for the pianoforte, Op. 1, published in 1810 or thereabouts, are remarkable for their originality, and reveal their composer as an impassioned student of Beethoven's music. Another important work is the Sonata for pianoforte duet, Op. 17. Boely's output is considerable. Over three hundred pieces from his pen were published shortly after his death. The original manuscripts are preserved in the Versailles Library. One or two books of his Suites might well be republished.

### ALEXANDER WAULIN

In the July *Auftakt*, Igor Glebov writes:

As early as 1919, I became interested in Waulin's music. I liked his thoughtfulness and his eager quest for expression. By now he has matured, and three of his recent works—the second 'Autumn' String Quartet (1924), a Pastoral Trio for flute, viola, and bass-clarinet (1925), and a lengthy Pianoforte Sonata in one movement (1926)—are worthy of close attention. His music is essentially restless, always in motion. The first impression one has is that of rush. Afterwards one realises the organic growth of the intricate lines and ornaments. The impelling power is *melos*—not as 'abstract' melody, but as concrete lines of tone governed by the principle of transformation and of transit from one form to another.

### AN UNPUBLISHED OPERA OF DVORAK'S

In the same issue, an editorial note gives particulars of the newly-rediscovered first version of the opera 'King and Coalman,' of which Dvorák was supposed to have destroyed the score. This was the second opera composed by Dvorák—in 1871, shortly after 'Alfred.' It was not accepted for performance, on account of its alleged complexity. Three years later, the composer wrote, on the same libretto, an entirely new score, in which not a single bar of the former version reappears. This was produced at Prague. In 1916 the manuscript score of Acts 1 and 3 of the first version were discovered among the possessions of one of the members of the Czech National Theatre at Prague. It is now announced that the whole of the score and parts have been found. The work is to be included next year in the cycle of Dvorák's stage-works to be given at Prague on the occasion of the twenty-fifth anniversary of his death.

### RIMSKY-KORSAKOV RECONSIDERED

In the May *Muzyka i Revolutsia*, Igor Glebov writes:

It remains difficult to define and appraise Rimsky-Korsakov's work. Of late, criticism with regard to him has made no headway. The course of his evolution is plain enough to us, for it is remarkably straightforward and continuous; but to discover the fundamental tendencies of his mind

(Continued on page 821)

## I vow to Thee, my Country

SONG FOR UNISON MASSED VOICES

Words by CECIL SPRING-RICE \*

Music by GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED: NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

*With breadth and swing. poco rit. a tempo*

VOICES

I vow to thee, my coun - try—all

*With breadth and swing. ♩ = about 60*

PIANO

*mf poco rit. f a tempo*

*con Ped.*

earth - ly things a - bove— En - tire and whole and per - fect, the

*allargando a tempo*

ser - vice of my love, The love that asks no ques - tions: the

*allargando a tempo*

Copyright, 1923, by Novello and Company, Limited

Tonic Sol-fa Edition in NOVELLO'S SCHOOL SONGS, No. 1517, Edition (B)

\* From "A Treasury of Verse," Part 3, by permission of Messrs. Longmans, Green &amp; Co., Ltd.

love that stands the test, That lays up-on the al - tar the

The first system of the musical score for 'I Vow to Thee, My Country'. It features a vocal line in G major (one flat) and a piano accompaniment. The lyrics are 'love that stands the test, That lays up-on the al - tar the'.

dear - est and the best: The love that nev - er fal - ters, the

The second system of the musical score. The lyrics are 'dear - est and the best: The love that nev - er fal - ters, the'.

love that pays the price, The love that makes un - daunt - ed the

The third system of the musical score. The lyrics are 'love that pays the price, The love that makes un - daunt - ed the'.

*poco rit.* *a tempo*  
fi - nal sac - ri - fice.

The fourth system of the musical score, concluding the piece. It includes tempo markings 'poco rit.' and 'a tempo'. The lyrics are 'fi - nal sac - ri - fice.'

*poco rit.* *a tempo*  
*mf*  
 And there's an-oth-er coun-try I've

heard of long a-go— Most dear to them that love her, most

*allargando* *a tempo*  
 great . . . to them that know— We may not count her arm-ies: we

*allargando* *a tempo*

may not see her king— Her for-tress is a faith-ful heart, her

pride . . in suf - fer - ing— And soul by soul and si - lent - ly her

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line is in G minor, 4/4 time, with a melodic line that rises and then falls. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

shi - ning bounds in - crease, And her ways are ways of gen - tle - ness, and

*poco a poco dim.*

This system contains the second vocal line and the next two staves of the piano accompaniment. The vocal line continues the melody with a slight rise. The piano accompaniment maintains the same rhythmic pattern. A *poco a poco dim.* marking is placed above the vocal line and below the piano accompaniment.

all . . . her paths are peace.

*senza rit.* *mp* *peacefully*

This system contains the third vocal line and the next two staves of the piano accompaniment. The vocal line has a long note on 'peace'. The piano accompaniment features a *senza rit.* marking and a *mp* dynamic. The word *peacefully* is written below the piano accompaniment.

*poco rit.*

This system contains the final vocal line and the final two staves of the piano accompaniment. The vocal line ends with a long note. The piano accompaniment features a *poco rit.* marking and ends with a final chord. The system concludes with a double bar line.

(Continued from page 816.)

and sensitiveness is by no means easy. A first characteristic is dreamy melancholy, tinged by visions of a distant bliss, of legendary, far-away countries; this being essentially a passive attitude, contrasts strongly with the composer's activity in the practice of his art, and even more with his almost autocratic will-power. A second characteristic is his genre, which contains elements that strongly react against his romantic dreaminess and passive disposition. This genre is the outcome of the study of national traditions and old customs which was in great favour during the 'sixties. Thus was he led to write scenes such as the markets in 'Mlada' and 'Sadko,' or the Carnival in 'The Snow-Maiden.' His tendency, however, is to treat such scenes in a picturesque and decorative manner rather than in a dramatic spirit. A third characteristic is his sense of nature. He excels in the art of suggesting scenery and atmosphere. As regards style and technique, he was very much influenced by Berlioz and Liszt. Schumann's influence on him was different from what it was on the other Russian composers. How far he may be considered as proceeding from Glinka is a moot point. Glinka always thought his music out in terms of the voice; Rimsky-Korsakov in terms of the orchestra.

#### KAROL KURPINSKI (1785-1857)

In the May *Muzyka* (Warsaw), Antoni Wieczorck writes on this Polish composer and conductor, whose output comprises twenty-four operas or musical plays, a *Te Deum*, and many pianoforte pieces.

#### AN ITALIAN CRITIC ON BUSONI

In the June *Rassegna Musicale*, Guido Pannain concludes a very thoughtful essay on Busoni with the assertion that he was 'the first classic of modern times.'

#### AN UNPUBLISHED FRAGMENT OF THE FINALE OF 'TANNHÄUSER'

In *Le Ménestrel* (June 1), Henri de Curzon describes a manuscript containing the part of Tannhäuser as first written by Wagner:

This manuscript was given to Tichatschek, the creator of the part, by Wagner himself. It afterwards passed into the hands of Ernest van Dyck, another famous interpreter of the part. It gives the vocal part, with a sketchy accompaniment and a few cues.

In this first version, Venus does not reappear. The text of the hitherto unknown part is:

Tannhäuser.—[To thee, sweet Venus, I return.]

See what they have done with thine unfortunate lover. Hardly wouldst thou know him.

Wolfram.—Horrible! Am I dreaming?

T.—Let me journey night and day towards the Venusberg; listen again to the sweet calls that enchanted me and led me to the realm of joy. Didst ever hear such sounds, Wolfram?

W.—Silence! Come to thy senses! Shun temptation and turn to God.

T.—Thou mockest, I am accursed.

W.—Accursed indeed, unless thou resistest the charms of hell.

T.—Resist? No. . . . The charms are too wonderful. Wouldst know them? Come, Wolfram, I'll lead thee to the nameless delights. Hark, hark! . . . Hearest thou not jubilant tones? Breathest thou not wonderful fragrances? Look, look. . . . I'll lead thee soon, there is the berg. . . . the sweet Venusberg.

W.—Resist the spell. Come, turn towards God!

T.—Compassionate Lady Venus, see, thy lover comes! Here he comes to thee.

W.—Madness of despair! Flee, flee, seek salvation.

T.—Let me go!

W.—Salvation will come for thee.

T.—No, Wolfram, I must to her!

W.—An angel has prayed for thee on earth, and will soon bless thee from above. . . . Elisabeth. . . .

T.—Elisabeth. . . .

(Then the funereal chorus.)

M.-D. CALVOCORESSI.

#### IMPERIAL LEAGUE OF OPERA

Sir Thomas Beecham asks us to give publicity to the following statement, and we do so with pleasure:

It is several months since a statement concerning the position of the Imperial League of Opera appeared in the Press.

This absence of publicity has helped to create an impression in many quarters that the League is going badly.

This is by no means the case; on the contrary, it is in a very healthy condition. It will be remembered that in the prospectus first issued last November we asked for a hundred and twenty thousand subscribers, each of whom should contribute 10s. a year for five years. The fundamental idea of the scheme, that of a large number of small subscribers, remains unaltered, but from the purely financial point of view no such number as originally required is now necessary. This modification is due to the fact that the League has offers as well as definite undertakings to provide considerable sums from private persons of wealth. We are therefore enabled to state fairly definitely what is needed to enable the League to close its subscription list.

From London at least a further fifteen thousand subscribers.

From Manchester a further three thousand subscribers.

From Birmingham a further fifteen hundred subscribers.

From Edinburgh and Bradford each a further thousand subscribers.

From Leeds and Liverpool each a further fifteen hundred subscribers.

It has been decided to omit Glasgow from the list of six provincial centres owing to the lack of interest in that town.

Glasgow's place has been taken by Bradford, which was not at first included in the scheme.

The present efforts to complete the scheme will be continued until, but not beyond, the end of this year. If by that time the total number, or all but the total requisite number, of subscribers has not been obtained the League will discontinue its work.

In that event each subscriber will receive back his or her subscription intact. No deduction will be made for expenses in connection with running the business side. The promoters of the League venture the opinion that the musical events of the past year in London have made it clearer than ever that the organization they are endeavouring to create is vitally essential to the artistic life of the country. They earnestly invite the co-operation of the general as well as the musical public to assist them in bringing into existence at least one permanent musical institution that shall be a credit both to Great Britain and the Empire.

Fuller particulars concerning the League are to be obtained at its head office, 161, New Bond Street, W.1.

## Teachers' Department

### POINTS FROM LECTURES

Summer-time lectures are given mostly at vacation courses and church conferences. The 'monthly meeting' type of lecture ignores the existence of summer, or, if the promoters recognise lectures, fine-weather lovers ignore them. It is at the vacation course that, in regard to points or tips, the harvest is great. Note-books, those strong-rooms of the memory, are filled—and mostly forgotten. That must be the reason why so many people attend the same course again and again. For them the passive and listening attitude must be shaken out of their too receptive storehouses. Recent courses have become more practical. The student has to do something: use the baton, sing in the chorus, join the scratch orchestra, and so on.

The time-table of the Oxford Summer Course in Music Teaching shows the tendency just named. Eight lecturers attended, each for three or four days. Dr. Adrian Boulton held 'Informal Practice Classes in Conducting'; Mr. Hubert Middleton met 'Choir-training and Choral Practice Classes'; Mr. Geoffrey Shaw dealt with 'The School-Singing Class'; Major J. T. Bavin illustrated 'Class Teaching in Instrumental Music'; Miss Mabel Chamberlain (the first lady lecturer at these Oxford gatherings) laid the foundation of 'Musical Education in the Infant School.' More in the professorial line of instruction were Dr. George Dyson on 'Musical History: Its Growth and Development'; Prof. P. C. Buck on 'Four Neglected Points in Musical Education,' and Mr. F. C. Field-Hyde on 'Voice-Training.'

The set form of lecture by these experienced instructors had always a practical turn. Mr. Field-Hyde turned an 'awful example' to good account. He was a young man who had 'never sung a note in his life,' neither had he played outdoor games. Within a few minutes he gained some breath control and felt the health-giving benefit of vocal exercises, gaining applause for his vocal effort under Mr. Field-Hyde's direction. Other practical tests were demonstrated by the same lecturer, whose subject necessarily was controversial at times. He objected to cut-and-dried methods for any teacher or pupil. Voice-training was an art; the teacher needed to be a performer, and the beginner learnt to sing at first by imitation.

Mr. Frank Roscoe, who was present at Oxford in an advisory capacity on teachers' registration, was useful also in discussions. He had a cynical word for the districts where 'everyone lived by teaching each other music,' and suggested a quicker means of getting rich. If he were a less honest and more energetic person, he could start a bogus college to-morrow and be the richer in a couple of years.

An American musician who attended part of the Oxford course writes saying that the lectures of Dr. Buck, Mr. Shaw, and Dr. Dyson were specially interesting. Details, however, are not available.

Mr. Hubert Middleton gave useful suggestions on competitive festival organization, accompanists and their work. Speaking of essentials for conductors, knowledge and feeling were necessary in dealing with a choir, and care was

needed particularly in looking after the shy men; 'the women always seem perfectly able to look after themselves.' He was, as he said, 'rabid' on the subject of tempo. 'Many of the greatest works were defaced through a wrong conception of time.'

The recreative plans and college life of Oxford attracted many students, of whom no initial standard of musicianship was demanded, the special aim of the course being to assist those who desired to bring more music into the life of the community. Fostering this spirit, the promoting Federations invited the towns-people to join in hymn-singing in the Sheldonian Theatre. About sixteen hundred attended. Orchestra and choir numbered two hundred. Listeners were invited to go outside for the purpose, as everybody present was put on honour to sing. As the local report says, 'Gradually the sound of the singing, urged on by Sir Hugh Allen, grew in volume until the final verse ended on a note of tremendous grandeur.'

At the Cambridge University Summer Meeting, Prof. Edward J. Dent continued his lectures on Victorian Music, and spoke chiefly of the work of Hubert Parry and Charles Stanford. Parry's best work was in his compositions for choirs, but his music was not a success abroad, because, to enter into the spirit of it, one must be steeped in the literature of the country. One of the greatest drawbacks of the Victorian era was too much reverence. Courage and not fear was wanted in English music. Stanford was a great teacher of composition, and nearly all the great English composers of the present day were either pupils of Stanford or of his pupil, Charles Wood. Because he had a wonderful power of absorbing all sorts of styles, it had been said that Stanford's music was a mere copy of other styles. If one studied Stanford's music carefully, however, one could find a sense of scholarship and dignity which could not always be found in the music he was said to have imitated.

Dr. Ernest Bullock lectured at Ryde for the Hampshire Organists' Association on 'Music and the Churches.' Attention, he said, should be paid to the place of hymns in the service. For instance, 'Weary of earth and laden with my sin' was hardly the sort of hymn to be sung directly before the sermon. The greatest argument in favour of the plainsong chant was that the words came first. Plainsong was not supposed to be beautiful music, and it was contended, and very rightly up to a point, that the words stood by themselves. Anthems should be simple and direct in their expression so that they could be understood and appreciated by the congregation.

Mr. F. Dunnill, organist of Birmingham Cathedral, when reopening a church organ at Ulverston, also went to the pianoforte and induced the congregation to sing to his favoured kind of tunes. The first thing to do, he said, if they wanted to build Church music on a sound basis of popular taste was to bring it to the test of tune, and submit the test to an unprejudiced jury. The hymn-tune was the simplest form of Church music, and until they got some standard of taste established with regard to it, they could not hope to decide the question with regard to more elaborate forms. He was afraid the tunes of some of their hymns—some old favourites—would not pass the test.

Continuing his campaign on behalf of a School of English Church Music, Dr. Sydney H. Nicholson told a large gathering at Bedford that before the beginning of the last century there was practically no Church music as it was now understood. There was a so-called choir in the West gallery, and an orchestra of sorts, but the musical state of things was deplorable. People said nowadays how nice it would be to get back to the old system of choir and orchestra, but they had no conception of the awful sounds that used to be emitted from those West galleries. The lecturer referred to the revival of Church music eighty years ago, and said that afterwards things settled down again, and it was probably true to say that the standard to-day was no better or worse than it was fifty years ago. The competition festival movement, the wireless, and the gramophone had raised the level of musical appreciation tremendously, and yet Church music stood still.

Welsh by birth, Dr. Dan Prothero, of Chicago, told an audience at Swansea that he was becoming more nationalistic, and felt himself to be a citizen of the United States. He was not less loyal to Wales. Orchestral music, in particular in America, was being encouraged, since it was harder to foster than vocal music. There were sixty symphony orchestras in America, nineteen in England and Germany, and twelve in France. These and other big musical movements were 'ghastly failures financially,' but, despite that, they were in America constantly and liberally financed by business men although, to such, profit was a religion.

J. G.

## EASY PIANOFORTE MUSIC

Pupils of Lower Division standard would find useful and interesting practice in Doreen Harvey's 'Four Short Pieces' (Augener). Their titles are: Prelude, Waltz, Barcarolle, and Mazurka, and they make a well-varied group. In the last piece a flat is required in bar 13 before the B in the bass part, and a natural in bar 31 before the last D. The pieces following all come from the Oxford University Press, and may be recommended. Ludwig Lebell's 'Shock-headed Peter' will appeal to young people of elementary grade. It contains a number of pieces of a descriptive type, each with some nonsense verse as a text, together with a number of illustrations. 'A Waltz in Dreamland,' by C. H. Kitson, is a graceful little piece which asks for expressive treatment (Elementary). The same composer's 'Two-part Invention' gives excellent practice in hand-independence, rhythm, and phrasing, and is useful preparation for the more difficult examples of this type (Lower).

Henry Coleman's 'Holiday Sketches' (Lower) are somewhat of a novelty. They are published in four books. Books 1 and 2 contain five pieces each, and these albums are complete in themselves. Books 3 and 4 contain supplementary parts or accompaniments to the pieces in Books 1 and 2—and of the same degree of difficulty—which are to be played on a separate pianoforte. The music is tuneful and well-written, and the albums should provide pleasant and useful practice in ensemble-playing.

'Summer Eves,' by Norman Peterkin, comprises four pieces—'A Song in the Dusk' (a graceful Larghetto), 'The Pageant of Summer,' 'Summer

Wanes' (mainly in four-part harmony), 'The Dance in the Sun' (a lively piece in  $\frac{3}{4}$  time). All four are interesting examples of modern writing (Lower-Higher). Gordon Slater's miniature Suite, 'The Bluejacket,' contains a vigorous 'Hornpipe,' an expressive little 'Sea-croon,' and 'The Blue Peter' (a lively jig). The first and last are excellent examples of two-part writing, and make exhilarating practice in part-playing (Higher).

G. G.

Songs from the Plays of William Shakespeare, with Dances. Written and compiled by Mrs. G. T. Kimmins.

[Novello, 2s. 6d.]

This new and cheaper edition of Mrs. Kimmins's book should be noted by school teachers. The material had the best of tests, having been sung and danced by the Bermondsey Guild of Play.

The author's aim is to make available for teachers a selection of Shakespearean songs, with dances descriptive thereof, the music being mainly based on tunes of Shakespeare's time. The settings are by J. Banister (1630-79), Johnson (1612), Arne, Morley, Hilton, Purcell, Humfrey, and, among modern composers, Schubert, Sullivan, John Ireland, &c. The dance tunes are largely by Richard Chantler, who has also arranged the pianoforte accompaniments. There are numerous photographs illustrating the dances, and the introductory chapter on 'The Boy Shakespeare' contains some excellent pictures.

The literary matter includes also the famous Carlyle passage on the poet from 'Heroes and Hero-Worship,' and a Preface by Prof. Israel Gollancz. This charming book for all kinds of youthful circles should make many new friends in its fresh form.

The sixth and last book of 'The Hundred Best Short Classics' (Paterson) brings a useful enterprise to a successful ending. Its thirteen numbers draw on Bach (1), Brahms (3), Mendelssohn (3), Schumann (3), Schubert (1), and Chopin (2). A very safe choice, and something of a 'pointer' in the matter of present-day likings.

Books 5 and 6 of 'Standard Graded Classics for Piano,' selected, fingered, and edited by A. M. Henderson, each contain about a dozen pieces, the choice ranging from Purcell and Bach through the classics and romantics to Glière—the only living composer represented. There are a good many excellent pieces somewhat off the beaten track, e.g., a fine Minuet by Beethoven, a Rondo by C. Ph. E. Bach, a Clementi Adagio, &c. Mr. Henderson's laying-out, fingering, &c., could not be improved on (Bayley & Ferguson).

## ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.

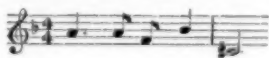
E. W. P.—We cannot identify the themes you quote. They are pretty much like hundreds of other tunes turned out in the 18th century—so much so that we cannot undertake to make a search.

W. MITCHELL asks for advice with respect to the phrase-marks in Chopin's Study, Op. 10, No. 10. The following will answer the questions raised. (1.) The time is four-beat, and though this is nullified in the R.H. part when a change is made to two-beat, the L.H. pursues its way in quadruple movement throughout. (2.) The small phrase-marks in bars 1 and 2 should be contrasted with those in bars 9 and 10. The nature of the former shows that the composer asks for no emphasis upon the melodic side of the theme. Those in bars 9 and 10, on the other hand, not only change the time-distribution of the R.H. part, but throw up the melodic movement into special prominence. (3.) An effect of syncopation is indicated in bar 1 and elsewhere, both by the accent on the second and fourth beats and by the held minim sound in the L.H. This effect, by the way, should not be unduly stressed. In brief, the study is an example of what is often called cross-rhythm, and its effect as music depends upon how far the two opposing movements have obtained a lodgment in the mind. E. F.

H. B. C. asks us to describe the form of Oliver King's Melody, Op. 4, No. 2, and of Chopin's Mazurka, Op. 33, No. 2. The first-named is founded upon three-part form. The three parts are as follows: (1) bars 1 to 16; (2) bars 17 to 41; (3) bars 42 to 49. This is a general analysis with which some commentators would disagree, but at least it gives a form of logic to the movement which is practically formless in the accepted sense. Chopin's Mazurka is very different in this respect. It is written in the older Rondo form, the four appearances of the main subject being at bars 1, 33, 74, and 106. The central episode lies between bars 49 and 73. Some would place this movement in the three-part class, but this would narrow the whole conception. E. F.

P. A. W. (Madras).—(1.) We have made inquiries in likely quarters as to photographs of Rheinberger, but without success. We are sending your letter on to the publishers of most of his organ works, Messrs. Forberg, of Leipzig, who will, no doubt, write to you. (2.) Write direct to Mr. Caleb Simper, Kilbirnie, Barnstaple. (3.) The organ is usually called the King of Instruments, the title of Queen being bestowed on the violin. Like you, we have heard the violin called the King, but it seems inappropriate. Berlioz, you may remember, named the organ the Emperor, conferring the title of Pope on the orchestra.

CHORDIA.—The fugue subject



has been used in various keys, and in slightly modified forms by many composers. Probably the 'four great composers' referred to in the examination question were Bach, Handel, Mozart, and Haydn. Bach used it in the A minor Fugue, Book 2 of the '48'; Handel in 'And with His stripes' and in a Harpsichord Fugue; Mozart in the Kyrie of the 'Requiem'; and Haydn in the F minor String Quartet, Op. 20, No. 5.

SEA POINT (Cape Town).—(1.) We are at present well supplied with matter on the subject, but if you care to send an article we will consider it. But it must be more compact than your letter, which contained several more pages of closely-written manuscript than we could spare time for. (We spared it, but may jib a second time!) (2.) We doubt whether the book you suggest would easily find a publisher. There is already a whole library on the subject, and a new volume stands a poor chance unless the author is well-known.

E. L.—The First Book of the Great Musicians, by Percy Scholes (Oxford University Press), will give you what you want. The difficulty as regards notation you can get over by selecting examples from simple music or from simplified forms of great music. You will find the gramophone useful in your appreciative work.

E. F.

'LIBER' asks us to recommend 'an easy First Book for youthful students.' Really, 'Liber,' you place us in a difficulty—for what, in the first place, do you mean by 'youthful'? If you are 'thinking of small kiddies, refer to the article in the August number of the *School Music Review* entitled 'A Page for Pianoforte Teachers.' There you will find a notice of a book which, we believe, will meet your need. On the other hand, your word 'youthful' may suggest people in their 'teens—early or late. If so, write to us again, and we will suggest other plans to suit your need. E. F.

S. J. F.—You heard 'the delightful phrase' per wireless; we didn't. Why not write to the player and ask for the title of the piece or pieces played on such and such a date? We would gladly help you if we could, but the half-dozen notes you quote convey too little.

H. E. S.—Write to the Educational Department, London County Council, inquiring at what centres sight-singing classes are held in the evening. An inquiry of the Tonic Sol-fa College, 26, Bloomsbury Square, W.C.1, might also be useful.

A. C. L.—We are surprised to hear that your 'high-brow musical friends' pronounce 'oboe' as 'Obo.' Ours don't. In fact, we usually hear the instrument called 'Oboy' = hautboy, which seems a natural and sensible compromise.

L. W.—We can find no book giving 'the whole history of chanting.' The articles on Chant, Chanting, Psalmody, and Psalter, in the new 'Grove' contain all that the average reader will want to know about it.

J. S.—We can give no opinion as to the value of the old book you mention. Mr. Harold Reeves, Shaftesbury Avenue, W.C., will give you reliable information on the point.

H. P.—'School-Choir Training,' by Margaret Nicholls (Novello, 3s.). You will find much of use also in Mabel Chamberlain's 'Ear-Training' (Novello, 6s.).

BOOKS ABOUT CLARA SCHUMANN.—Mr. Irvine Elliott, of Leeds, kindly writes to us concerning the inquiry of 'H. E.' on this subject. He says that Messrs. Arnold publish Florence May's 'The Girlhood of Clara Schumann,' and also the two volumes of correspondence between Clara and Brahms. He adds that the Litzmann book we referred to is published in an English translation by Grace Hadow by Macmillan (two volumes). Several other readers kindly write to similar effect.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### ANNUAL GENERAL MEETING

The sixty-fourth Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 21, under the chairmanship of the President, Dr. W. G. Alcock, M.V.O. Amongst those present were: Sir Hugh Allen (Vice-President), and the following members of the Council: Dr. G. J. Bennett, Dr. P. C. Buck, Dr. E. Bullock, Mr. E. T. Cook, Mr. G. D. Cunningham, Dr. H. E. Darke, Dr. A. Gray, Dr. H. A. Harding (hon. secretary), Dr. C. H. Kitson, Dr. H. G. Ley, Dr. S. R. Marchant, Dr. H. W. Richards, Mr. E. S. Roper, Dr. F. G. Shinn (hon. treasurer), Dr. E. T. Sweeting, and Mr. G. Thalben-Ball.

There was a large number of members present, including:

Messrs. H. Adkins, S. J. Andrews, N. Askew, S. H. Baker, E. J. W. Barrington, A. T. Batts, R. H. E. Beckett, L. J. Blake, J. W. Bliss, Miss A. Branden, Miss M. Bristow, Messrs. A. Brown, A. F. Brown, A. W. Brown, H. P. D. Brown, R. M. Bruncker, S. F. Bryan, G. E. Bullen, A. W. Bunney, A. V. Butcher, J. H. Carré, E. R. Carlos, A. Carter, D. Clark, F. B. Coley, E. A. Collins, W. G. Constable, Dr. M. P. Conway, Messrs. G. N. Cove, J. G. Coxwell, J. E. H.

Creed, Miss F. E. Cross, Messrs. J. R. Crouch, W. C. Crouch, F. V. Curtis, W. Curtis, E. A. Davies, I. R. Davies, K. M. Dick, A. Dinsdale, W. H. J. Emery, G. H. Eldridge, A. H. Essam, M. A. E. Farmer, P. A. W. Fitch, A. J. W. Foster, W. H. Gabb, C. W. Gell, I. Griffiths, Miss A. M. Haggard, Messrs. B. J. Hales, H. Hall, A. G. Harland, C. H. Harris, E. A. Harris, J. L. Harris, L. W. Harris, D. L. Hawkridge, S. G. Hemery, W. W. Hewitt, H. Hodge, C. C. Hodges, W. M. Hooker, H. Hunt, J. E. Hunt, S. W. G. Ives, A. Jackson, Miss M. E. Judd, Messrs. H. W. King, J. D. Kirkpatrick, F. C. Lambert, F. A. Lark, N. J. Leaver, A. F. Linfield, J. H. Long, F. Lovell, F. W. Marriott, N. J. Maybrey, G. Metzler, Mrs. L. G. A. Milnes, Messrs. H. J. Miller, C. J. Mitchell, W. H. Mitchell, L. C. Morris, R. F. Newton, R. G. E. Oakley, O. H. Peasgood, S. Perrott, E. V. Phillips, A. F. Preston, Miss E. J. Friday, Mr. W. Ratcliffe, Miss M. T. Renton, Messrs. A. V. Reynolds, H. A. Roberts, S. W. Robinson, D. G. Rogers, G. J. S. Ryan, A. R. Saunders, Miss E. A. Sewell, L. T. Shepstone, Miss E. Smith, Mr. J. A. Sowerbutts, Miss E. G. Springall, Messrs. A. Stark, R. Surplice, R. S. Thatcher, W. J. Tubbs, A. E. Tucker, A. W. Urquhart, Dr. C. F. Waters, Messrs. A. E. Watts, H. B. Weatherdon, W. G. Webber, H. F. Wilkinson, G. Williams, M. Williams, B. Willshire, F. B. P. Wilson, M. W. Wilson, G. T. Winney, J. H. Wood, C. G. Worley, W. J. Worth, G. P. Wright, R. H. Yarrow, and C. R. Yuille-Smith.

The Minutes of the last Annual General Meeting were read and confirmed.

Dr. HARDING (hon. secretary) read the annual Report, as follows:

#### THE SIXTY-FOURTH ANNUAL REPORT

Your Council has the honour of reporting the continued success of the work and mission of the College during the past year. The interest, confidence, and co-operation of its members have been more than ever fully manifest, and your Council is encouraged in its efforts to maintain the dignity, the broad outlook, and the usefulness of our now National Institution. Though the usual high standard of efficiency was demanded, the examinations were well attended. The number of candidates at the examinations for the past year was four hundred and forty-three; of these eighty-six were successful in passing.

Your Council desires to place on record its profoundest regret at the loss which the College has sustained by the death of Sir Herbert Brewer, who, as a member of the Council, an examiner and lecturer, has for many years rendered the College unsparing and valuable service. His co-operation and assistance were of immense value, and his loss is deeply deplored.

Your Council has also the painful duty of reporting the death of Dr. Collinson (of Edinburgh), who although unable actively to assist the College to the extent he would have desired, was a loyal and devoted member of the Council for upwards of twenty years.

A hundred and fifty-two new members have been elected during the past year.

The following lectures were given at the College: On February 11, by Sir Hugh Allen, on Schubert's Quintet in C, Op. 163 (the work set for analysis for the Fellowship examination). The Quintet was played by students of the Royal College of Music (by permission of the Director of the R.C.M.). On May 15, by Dr. Ernest Bullock, on 'Anglican Chanting,' and by Dr. W. H. Harris, on 'General Points to be observed in Choir-Training.'

Lectures were given in the provinces as follows: On February 11, at Newcastle-on-Tyne, by Dr. Thomas Keighley on 'Choir-Training with special reference to the R.C.O. Choir-Training Examination Requirements.' At Cardiff, on March 27, Dr. H. G. Ley gave an organ recital and lecture. A summary of these lectures will appear in the College Calendar.

It will be remembered that four years ago your Council revived the College Choir-Training Examinations in response to an appeal by the Archbishops' Committee appointed 'to consider upon the place of

Music in the Worship of the Church,' &c., and your Council has gladly bestowed its approval on the further outcome of the Report of that Committee, viz., the formation of a new School of English Church Music for the training of Church musicians—the founder of which, Sydney H. Nicholson, upon whom the Archbishop of Canterbury has just bestowed the degree of Mus. Doc., Cantuar., is a valued member of your Council. It is hoped that the training at this School will be such as to prepare students for the R.C.O. Choir-Training examinations, as the natural sequel to their training.

The examiners appointed for 1927-28 were: Fellowship Paper-work—Dr. Bennett, Dr. Kitson, Dr. Shinn; Fellowship Organ-work—Dr. Gray, Dr. Ley, Dr. Marchant; Associate Paper-work—Dr. Davan Wetton, Dr. Sweeting, Dr. Keighley; Associate Organ-work—Mr. Stanley Roper, Mr. G. D. Cunningham, Mr. Thalben Ball; Choir-Training Examination—Dr. Charlton Palmer and Dr. Davan Wetton.

Your Council desires to acknowledge its deep sense of indebtedness to Dr. F. G. Shinn, hon. treasurer, and to Dr. H. A. Harding, hon. secretary, for their able services rendered during the past year.

It also accords hearty thanks to the hon. auditors, Mr. Glanvill Hopkins and Mr. Yarrow, also to the professional auditors, Messrs. Pannell.

Your Council wishes to express its great appreciation of the highly efficient way in which Mr. Alan Shindler carries out his duties as registrar, and of his never-failing tact and courtesy.

The staff of the College merits the Council's warmest thanks and approval for its loyal and ready assistance on all occasions.

The adoption of the annual Report was carried on the proposal of Mr. STANLEY ROPER, seconded by Mr. HERBERT HODGE.

Dr. SHINN (hon. treasurer) presented the annual Financial Statement, which was adopted; proposed by Mr. A. DINSDALE, seconded by Mr. A. G. HARLAND.

Mr. STANLEY ROPER: I have the greatest pleasure in proposing that we re-elect our excellent hon. treasurer, Dr. F. G. Shinn. We all know his value to the Council; he keeps us up to the mark in all matters of accuracy, and his services are of the greatest importance to us.

Dr. HENRY G. LEY: I have the privilege of most heartily seconding Mr. Roper's resolution.

Carried unanimously.

Dr. H. W. RICHARDS: I would like to suggest that Dr. Harding be asked if he will kindly continue to give us his invaluable services as hon. secretary. He has served the College for many years with extraordinary efficiency, and I feel sure that we could not possibly do better than re-elect him as our Secretary for as long as he will serve the College.

Dr. SWEETING seconded the resolution, which was carried with acclamation.

Dr. HARDING: I come of age to-day, this being my twenty-first year of office. I feel very much honoured to receive this proof of your confidence and good will.

Dr. SHINN: I have much pleasure in proposing the re-election of the hon. auditors, Mr. Glanvill Hopkins and Mr. Reginald Yarrow, who have already served in that capacity, and I should like to couple with it a very hearty vote of thanks to them for their efficient audit of the accounts. I would also propose the re-election of the professional auditors, Messrs. Pannell, with sincere thanks for their services.

The resolution was seconded by Dr. HARDING, and carried.

The PRESIDENT: Four Fellows were nominated by the members of the College for the two vacancies for London. The scrutineers, Mr. Reginald Yarrow and Mr. George Ryan, have delivered their report, and the votes recorded are:

H. E. Darke	...	...	569
H. L. Balfour	...	...	494
A. R. Saunders	...	...	78
H. Weatherley	...	...	75

I therefore declare that Dr. H. E. Darke and Mr. H. L. Balfour were elected London members of the Council.

Four Fellows were also nominated for the two country vacancies. The scrutineers report that the votes recorded are :

H. G. Ley ...	496
Alan Gray ...	467
A. C. Tysoe ...	152
J. W. Ivimey ...	122

I declare that Dr. Henry G. Ley and Dr. Alan Gray were elected country members of the Council.

This brings the Annual General Meeting to an end, and we now proceed to the distribution of Diplomas.

#### DIPLOMA DISTRIBUTION

The presentation of Diplomas to successful candidates took place immediately after the Annual General Meeting on Saturday, July 21, 1928. The President, Dr. W. G. Alcock, M.V.O., presided.

Dr. HARDING opened the proceedings by making the following announcements :

For the Fellowship examination there were sixty-five candidates; of these seven passed. For the Associateship there were a hundred and seventy-seven candidates, and forty-two passed. The Fellowship Lafontaine Prize was withheld; the Turpin Prize was awarded to Mr. H. Stubington. The Associate Lafontaine Prize was won by Mr. H. W. King, and the Sawyer Prize by Mr. D. L. Hawkridge.

Dr. HARDING proceeded to say : The percentage of passes for the Fellowship was, as usual, very low—about 10 per cent. Now I have something cheerful to tell you, viz., that in the Choir-Training examination 50 per cent. passed. There were two candidates, and one was successful !

The President then gave the following address :

#### THE FUTURE OF THE ORGAN AND ITS PLAYERS

The development of the tonal scheme of the organ and its means of control has been so remarkable during recent years that it may be instructive to consider to what we organists are being led or driven. Though the founder of our College undoubtedly had in mind the Church organ and music suitable to it, and though our examinations were for so long bound by those limits, the introduction of modern organ music and of the transcription as Fellowship tests shows that we are alive to the wider requirements of our profession, and endeavour in some degree to keep abreast of them. The fact that the organ was for so long used for the presentation of serious musical thought alone, may be attributable to its long association with the Church. The invention of new tone-qualities and the means of employing them with the utmost facility have produced a new situation, which I think we should examine, drawing strongly marked distinction between the instrument as designed for the Church, the concert-hall, and the cinema. It need hardly be pointed out that the conditions and requirements in each case are very different, except that the Church organ is so often used for recitals and services. Even then, recital music will be kept within limits, in view of the ideals and associations of the building. The design of the Church organ should be so drawn up that anything savouring of a secular atmosphere is excluded. And here I hasten to add that all music loftily conceived and suitable to this class of organ may claim its right to be heard in a consecrated building. We possess a fine heritage of organ music to which worthy additions are frequently made by living composers. In the concert-hall we are in another atmosphere, though we need never lose touch with that innate dignity of the organ to which I referred in a former address—for the concert organ has as its foundation so much of the Church instrument that the addition of secular effects can never deceive us as to what is behind, even though gongs, side-drum, and other delights be found in the specification. After all, such aids to the imagination are comparatively seldom used, and there is plenty left through which we may uplift our hearers,

should that be our aim. In the organ used in the cinema we are confronted with an entirely different problem. This instrument has established itself, whether it appeals to us all or no. To bring under the control of one player the wide range of effect attainable by a large number of instrumentalists is in itself a very urgent consideration. Its tonal scheme and complexity, however, demand a technical skill to which so far few have attained, and it may well be that the cultivation of this technique may be greatly developed in the near future. On hearing one of our great cinema players we may think that he has thrown over all allegiance to the organ as we have known it, and to be revelling in an orgy of sound which may certainly be described as new. It is therefore refreshing to find one of our leading cinema players acknowledging his debt to Sir Walter Parratt for having laid his foundations of technique so securely. From this we may and do infer that there are rules common to each style of playing. Proficient cinema organists can teach us more than we may be at first inclined to admit. Precision and quick perception are of all things essential to any organist's equipment, though they are not always in evidence. A favourite axiom of Sir Walter Parratt's was, 'The organist should be such a ready person.' Certainly no one can hope to excel as a cinema player unless he possess this quick perception and sparkling precision. Indeed, they are features of any good organ-playing, at least 75 per cent. of which I believe to lie in accurate sound duration. The instrument we usually find in the cinema has no doubt produced a technique of its own in the matter of registration, a competent knowledge of orchestration being essential, while its tonal scheme contains effects quite foreign to the organs used in church and concert-hall. Some time ago I heard an organ in a cinema the effect of which was so unsatisfactory that I was some time in realising that it must have been imported from a church! Its diapasons sounded quite foreign to the place and the occasion, while there were none of those effects we associate with the film, and I must confess to having been most decidedly bored by the lack of variety and contrast. It was well played, and such effects as were obtainable were employed. I then began to wonder whether, if an instrument were designed which combined the best of every kind of organ, it might, if well controlled and in faithful description of the film, lead eventually to an art-form worthy of expansion. I believe such a field may be awaiting exploration, and we should be proud to be associated with so important a development. Too often one hears music which bears little or no relation to the film. I saw 'Ben Hur' in a provincial cinema, and at the portrayal of the 'Last Supper' the band gave as suitable music—'The Old 100th'! It was played excruciatingly upon a violin, a clarinet (nearly a semitone sharp), and a violoncello. There was also a pianoforte, but the pianist only increased the general misery of the whole business. It is no doubt the feebleness of so many films, with a succession of cowboys exceeding by many miles an hour the speed limit of a horse, eloping lovers, close-ups of the forbidden kiss, and so on, which makes anything like a connected musical setting impossible. It will be said that the public likes these things, and must be so catered for. Well, we live in an age in which a series of rapid and violent contrasts makes a strong appeal to the multitude, and this is not confined to the cinema. Do we not find it in music? Sometimes a film is shown possessing features of high artistic merit. Think of the musical possibilities of that 'Arctic' film and imagine Holst or Vaughan Williams giving us a musical setting for organ or orchestra, or both! I believe something has already been attempted in this direction. But the masses need more and more musical education before such a development would pay, a consideration which, alas, outweighs any artistic reason. There is an aspect of the whole subject which is becoming more acute—I mean the matter of remuneration. We hear on all sides of the truly disgraceful pay of the average

Church organist, while the conditions of work are not always attractive. For instance, the other day I read this advertisement: 'Organist wanted, who would do occasional housework in vicarage, some gardening, and drive small Singer car, for country parish not far from London. Good organ. Anglicans.' That is from the *Church Times*, and, though no salary is mentioned, I will not give the name and address in case of an unseemly rush from this room to secure so desirable a post. We church organists are perhaps a little inclined to 'drive our small singers,' and if we do such work thoroughly, even in a country parish not far from London, there would be little time left for dusting the vicar's study or mowing his lawn. It is not every incumbent who shows much enthusiasm in the choice of suitable music, and there is a real danger of Church music falling on evil days. The common hymn and its tune seem to blind so many to the value of our really worthy music, and it is astounding that educated people can tolerate the drivel of some of the words and the utter worthlessness of many tunes. That, however, is a thorny path, and I will not pursue it further than to say that to the cultivated organist there is often enough to drive him and his small singers (and big ones, too) out of the Church. Can we wonder at organists transferring their skill to the cinema? The work there is even more clearly defined than in the attractive advertisement I have read to you. And I suppose the cinema player is sometimes, at least, allowed to choose his music. This does not always obtain in a Church appointment. I know of a case in which a musically ignorant vicar holds that his choice must be better than that of the organist because he (the vicar) is older! I have, of course, given quite exceptional cases (and much might be said on the other side), but the fact that they do exist is to be regretted. We have glanced at the conditions and remuneration of church and cinema appointments. So long as the church organist does not enjoy the security of tenure granted to the sexton, we must not wonder at his seeking secular posts. The signing of an agreement in such cases gives some security, and the hours of attendance are specified, while the remuneration is often a decided inducement. It is easier to endure discomfort if one is adequately paid. Cinema playing is highly specialised work, but however widely it may be developed (and I believe we are on the eve of much development), let us see to it that the various forms of organ-playing do not become involved. As I said just now, some affinity exists between church and concert organ, but the cinema variety is distinctly another affair. When we learn that an organ recital is to be relaid from a cinema, we must simply be prepared for something differing entirely from what we have hitherto understood the term 'organ recital' to mean. The conditions in each case are so sharply defined that you have only to imagine serious organ music played, however well, on a cinema organ, and (as I quoted just now) the usual cinema music played upon an organ designed for church use to realise this. Think of the atmosphere of a cinema (I refer to the artistic variety!), with its rapidly changing scene and medley of ideas, and compare it with the quiet listening of a recital audience, influenced by music of real artistic appeal. There is a consideration of high importance to which I have just alluded. I mean the necessity of keeping the various forms of organ-playing entirely separate. Each has its own sphere, and I cannot believe that there need be any interference. Our College was founded for one style, but that is no reason why its influence may not become widened, and if it happen that the ideals for which we have for so long fought be embraced by modern tendencies we shall, as an educational body, continue to flourish.

The presentation of Diplomas then took place. The complete list of passes appeared in the August number, with the Reports of the examiners. After this, Mr. H. L. Balfour played upon the organ the following pieces from the January, 1928, syllabus:

## FELLOWSHIP

Prelude and Fugue, C minor	...	...	...	J. S. Bach
(Novello, Bk. 7, p. 64; Augener, p. 168; Peters, Vol. 2, No. 6)				
Larghetto from Quintet, Op. 108	...	...	...	Mozart
Chorale Prelude, 'St. Mary'	...	...	...	Charles Wood

## ASSOCIATESHIP

Andante con moto, Sonata No. 5	...	...	...	Mendelssohn
First Movement, Sonata in C minor, No. 3, Op. 56	...	...	...	Gustav

The PRESIDENT: We are honoured to-day by the presence of Sir Hugh Allen. His coming to the meeting is a great encouragement to us. I ask him to be kind enough to voice our thanks to Mr. Balfour for his excellent recital.

SIR HUGH ALLEN: I have been wondering what a judge would say if he were asked to describe to the criminal in the dock how he, the judge, would behave in the circumstances which had brought the criminal into his unfortunate position! I think he would probably find himself in extreme doubt. I can conceive of no more terrible ordeal than that which falls upon the various members of the Royal College of Organists who are asked to sit down at the organ and show the candidates, and other members of the College, how the playing should be done. It requires two qualities—one is courage and the other is skill. I know that Mr. Balfour has courage. I have known him quell disorder in the Albert Hall by using all the stops in that huge organ. It is not necessary for me to say that he has skill. You who have heard him know that for yourselves, and I am sure you wish to give your warmest thanks to Mr. Balfour for his splendid performance.

DR. SWEETING: I am a very old friend of Mr. Balfour's. I met him first in this building as long ago as 1876, when we were both scholars in the same school of music. I do not envy Mr. Balfour his performance this afternoon, but I do envy him the skill with which he did it, and I should like to add my own and everybody's thanks to those which have been so admirably expressed by Sir Hugh Allen.

The vote of thanks was warmly accorded to Mr. Balfour, who in reply said:

I cannot let this occasion pass without expressing very sincere thanks to you for the generous applause you have given me, and to Sir Hugh Allen for his remarks, backed up by those of my old fellow-pupil. It has been a pleasure to play in this building again, and to be reminded of what took place in 1876. I have done my best, but with a fearfully trembling courage!

DR. RICHARDS: I am sorry to have to dwell upon a little sad note after all our joyfulness this afternoon, but this is the last meeting at which Dr. Alcock will act as our President. It was a very happy choice of the Council to select Dr. Alcock as President of the Royal College of Organists. He has a wide knowledge of, and a long experience in, various spheres. It is, therefore, a delight to hear one of those instructive addresses from our President who knows what he is talking about, and who has a great knowledge of the instrument and of the organist's craft. He has acted as Chairman of these proceedings and of the Council, and by his tact and charming manner, by his management of difficult questions that sometimes arise, we have been able to do our work in the best possible way. The happiness and good working of the Council during the last two years (although Dr. Harding is always at the helm) have been due to the delightful manner of our President. I will ask you to show your appreciation by giving very hearty applause to Dr. Alcock for all his goodness of thought and action for the Royal College of Organists.

DR. ALCOCK: I can only tell you that the sad note mentioned by Dr. Richards is echoed in my heart. I am very sorry that my term of office is coming to an end. I have always felt, from the time I was elected President, that it was the greatest honour ever conferred upon me, but I had no idea that I had been so successful, and your kind appreciation will add greatly to my happy memories of the presidency of the College. I thank Dr. Richards for his kind words and you for

the exceedingly warm manner in which you have accepted and re-echoed what he has said. I have one little pleasing piece of news to communicate to you—that I am to be succeeded by Dr. Bairstow, of York Minster.

#### THE CONVERSAZIONE

The success of this re-union as a social function was fully maintained. Many old friendships were renewed and fresh ones made. From so goodly a concourse of musicians could only come the 'voice of harmony' and the discourse of 'most eloquent music.'

#### A CHOIR-BOY'S RECORD

We have often given particulars of notable records of service achieved by veteran members of church choirs. Here is one of a different sort: Mr. Geoffrey Chandler, now eighteen years old, joined the Faversham Parish Church Choir ten years ago, during which period he has not missed a service, either week-day or Sunday. For several years he has been an excellent solo boy, so his attendance was not a mere casual turning-up. He has been presented with a gold watch as a mark of appreciation by clergy, choir, and congregation. He has now been transferred to the men's stalls, where we hope he will continue his record-breaking regularity.

It is a pity that disputants in the plain-song *versus* Anglican chant should so often spoil their case by overstatement. In the *Church Times* of August 17 a clerical supporter of plain-song speaks contemptuously of 'stupid, unmusical, Anglican chants.' Surely the charge of being 'unmusical' is the last that can fairly be brought. In fact, the Anglican chant suffers from being *too* musical. Its pronounced melodic and rhythmic character and its attractive harmony are the very factors that make it less suitable than the simple and more elastic plain-song tones for the recitation of prose. It ought to be possible to prefer plain-song for chanting purposes, and at the same time to admit the charm of the best type of Anglican chant—a box where sweets compacted lie, if ever there was one. This *Church Times* correspondent ends his letter by saying that those who want Anglican chants should be honest, and use Tate and Brady with them. We suggest that he and other extremists should be honest and admit that it is possible to hear good Anglican chanting and bad plain-song chanting. But perhaps he hasn't heard either; we've heard both. We add that our own preference is for plain-song, very strongly. But that preference does not blind us to the merits of the Anglican chant *per se*, or to the admirable results that may be obtained from its intelligent use.

The choirs of Chichester, Salisbury, and Winchester Cathedrals joined in a Festival service at Winchester Cathedral on July 27, about eighty singers taking part. There were four anthems—Vecchi's 'Alleluia,' Bach's 'Blessing, glory, and wisdom,' S. S. Wesley's 'Cast me not away,' and Balfour Gardiner's 'Thee, Lord, before the close of day.' The Magnificat and Nunc Dimittis were sung to a setting by Walford Davies. Dr. Prendergast conducted, his assistant, Miss Hilda Bird, accompanying; and voluntaries were played by Dr. W. G. Alcock, Dr. M. P. Conway, and the assistants of the three Cathedrals. The service was beautifully sung, and there was a large congregation.

Mr. Charles Stott, the well-known Bradford organ recitalist, has been granted seven weeks' leave of absence from his Church post, during which he will open and give daily recitals on the new organ in the chapel of Viscountess Cowdray's residence at Aberdeen. He will also give occasional recitals on the new organ at Cowdray Memorial Hall, Aberdeen. Both instruments, by the way, are by Messrs. Binna. Mr. Stott will make a special feature of organ music by modern English writers.

Nearly a thousand singers took part in the first Diocesan Choral Festival at Leicester Cathedral on July 18. The anthems were Ley's arrangement of a 16th-century tune to the hymn 'Lo, round the Throne,' and Parry's 'Jerusalem.' Descant and fauxbourdon were freely used in connection with the hymns, and with fine effect. Dr. Gordon Slater conducted. Mr. W. J. Bunney accompanied, and Mr. Percy Saunders played the voluntaries. Sir Hugh Allen gave an address.

Under the auspices of the Suffolk Diocesan Church Music Committee eighteen choirs, numbering over three hundred singers, joined in a Festival Service at Southwold Parish Church on July 28. The Canticles were sung to Goss in A, and the Anthem was Ouseley's 'From the rising of the sun.' A large congregation was present, and the service was finely sung. The Rev. A. H. Stevens conducted, and Mr. Percy Hallam was at the organ.

The choir of Shillingstone (Dorset) Parish Church gave a concert at Milton Abbey on August 9, with an excellent programme that included excerpts from Silas's Mass in C and Mendelssohn's 'Hymn of Praise,' Noble's Magnificat and Nunc Dimittis in B minor, and a Tchaikovsky Motet. Miss Elsie Suddaby sang songs by Bach, Corner, and Bairstow. Mr. Alexander Popham conducted, and also played organ solos.

Mr. Ronald Dussek has been appointed to succeed Dr. Heathcote Statham at St. Mary's Parish Church, Southampton. Mr. Dussek—who is, we believe, a descendant of the composer—was a choir-boy at St. Peter's, Eaton Square, under the late Dr. Huntley, and has been organist at Epsom Parish Church since 1923.

Messrs. Rushworth & Dreaper have rebuilt the organ in St. Mark's Church, Tunbridge Wells. The instrument is now a three-manual of thirty stops and twenty-three pistons. Dr. W. H. Harris gave the opening recital.

Mr. H. L. Balfour will give an organ recital at St. Luke's, West Holloway, on September 27, at 7.45.

#### RECITALS

Mr. G. W. Harris Sellick, Middleton Parish Church—Grand Chœur in D, *Guilmant*; Introduction and Fugato, *Herbert Brewer*; Concerto No. 5, *Handel*; Choral No. 3, *Franch*; Bridal March and Finale, *Parry*.

Dr. J. C. Bradshaw, Christchurch Cathedral, N.Z.—Sonata No. 6, *Mendelssohn*; Solemn Prelude, 'Sursum Corda,' *Elgar*; Réverie on 'University,' *Harvey Grace*; 'O Filii et Filiae,' with Variations, *John E. West*.

Mr. P. P. Dickinson, Wesleyan Methodist Church, Frizinghall—Chorale Preludes, *Bach* and *Brahms*; Scherzo and Passacaglia, *Rheinberger*; Scherzo *Claussmann*; Toccata, Adagio, and Fugue in C, *Bach*.

Mr. George Dawes, Fletching Parish Church—Chorale Prelude on 'Eventide,' *Parry*; 'St. Anne' Fugue, *Bach*; 'Chant Pastoral,' *Dubois*.

Dr. Charles F. Waters, St. Mary-le-Bow—First movement (Trio-Sonata in E flat), *Bach*; First and Second movements (Sonata No. 8), *Rheinberger*; Rhapsody in C, *Heathcote D. Statham*; Two Preludes on 'Westminster,' *C. F. Waters*.

Dr. Chastey Hector, Brighton Parish Church—Prelude and Fugue in A minor, *Bach*; Selection from 'Parsifal'; Intermezzo and Scherzoso (Sonata No. 8), *Rheinberger*.

Mr. J. Spencer, St. Mark's, Leeds—A *Bach* programme: Prelude and Fugue in G; Passacaglia and Fugue; Four Chorale Preludes.

- Mr. Gatty Sellars, United Methodist Church, Barnsley—*Sonata in F, Mendelssohn*; *Fountain Revere, Fletcher*; *Toccata and Fugue in D minor, Bach*.
- Mr. John Tomlinson, Middleton Parish Church—*A Bach programme*: *Sonata in E flat*; *Toccata and Fugue in D minor*; *Fugue in B minor*; *Prelude on 'Nun freut euch lieben Christen g'mein.'*
- Mr. Allan Fortune, Ingrow Parish Church—*Prelude (Sonata No. 1), Mendelssohn*; *Prelude and Fugue in D, Bach*; *Prelude on a Theme by Tallis, Darke*; *Concert Variations in E minor, Bonnet*.
- Mr. F. Vernon Curtis, St. Matthew's, Denmark Hill—*Toccata 'Dorico,' Bach*; *Pilgrims' March (Symphony No. 4), Mendelssohn*; *Prelude and Fugue in C minor, Healey Willan*.

## APPOINTMENTS

- Dr. William A. Hall, choirmaster and organist, Parish Church, Newark-on-Trent.
- Mr. J. E. Pearson, organist, Upperton Congregational Church, Eastbourne.
- Mr. George F. Austen, choirmaster and organist, The Pro-Cathedral, Calgary, Alberta, Canada.

## Letters to the Editor

## THE SOCIETY OF AUTHORS

SIR,—The Society of Authors have addressed an extraordinary circular letter to the leading music-publishing houses of London, which, while it is ostensibly an effort on their part to have full justice done to composers, is in effect one more endeavour to teach music publishers their business and to create discord between them and their composers.

Within the last few weeks the Society of Authors addressed a letter to *The Times* complaining that the British Government had taken no steps whatever to have British authors properly represented at the recent International Copyright Convention at Rome. We supported their protest in *The Times* because it seemed to us ridiculous that the guardians of copyright, literary or musical, should be in opposite camps and should not be helping one another. The time has come, however, when it is better to be perfectly frank with the Society of Authors. To begin with, their protest was a very belated one, taking place some weeks after the conclusion of the Rome Conference. It has been common talk during the last two or three years in the various leading European capitals that Great Britain has been conspicuously absent from the many International Conferences that have been held for the better protection and preservation of artistic copyright. At the Preliminary Meeting held at Rome in the spring not a single representative attended from the Society of Authors. The Society of Authors have only themselves to thank for the recent Government neglect. With the powerful literary names they command, they could compel Government attention. Their members write in many cases for the press, and occupy, consequently, much the same position as those bodies who possess votes sufficient to determine elections. Composers have no such advantage, consequently governments totally ignore the claims of musical copyright.

It is perfectly true that during the most important week of the Rome Convention the Government called our leading delegate up to Geneva for other business. Also, Mr. Williams, answering recent questions in the House of Commons, stated that he had had no complaints as to anybody being dissatisfied with our representative at Rome. Evidently Mr. Williams does not read *The Times*.

What we are leading up to, however, is the following. If the Society of Authors claim to be the indispensable guardians of the rights of composers, why are they taking no steps to remedy the abuse of his copyright which the composer labours under? It is hardly an exaggeration to say that the compulsory license system coupled with the compulsory scale of royalties governing the mechanical reproduction of music, have gone

as near as possible to destroy copyright in music altogether. So far from making any protest on behalf of composers, the Society of Authors have completely ignored this wholesale confiscation of artistic property.

At the recent Board of Trade Inquiry held to inquire as to the justice of increasing the rate of royalty payable on mechanical records, the Society of Authors actually entered the lists against the composers and music publishers. Fortunately, some of their more enlightened members intervened at the last moment, and the Counsel who was briefed by the Society of Authors apologised for his appearance and retired from the Inquiry.

The increased royalties awarded by the Board of Trade to composers are a positive travesty of justice. What the Board of Trade have quite lost sight of is that the original conditions laid down by the shockingly drafted Copyright Act of 1911 are an absolute confiscation of the composer's right to a free market in the exploitation of his invention.

It sounds very plausible to state that in some cases the Board of Trade have increased the royalties to be paid by mechanical instrument manufacturers as much as 50 per cent., and in other cases as much as 25 per cent. These figures, however, ignore the essential question as to how far the original royalties stipulated to be paid by the Act can pretend to any semblance of fairness.

For instance, a popular melody in printed form published at two shillings provides the composer with a royalty of not less than 15 per cent. on the marked price. The same composition on one side of a three-shilling gramophone disc provides the composer, the author, and the publisher with one penny between them. The additional remuneration of 25 per cent. graciously awarded by the Board of Trade still leaves the royalty remuneration per work at a fraction over one penny to be shared between three owners.

Another perfectly monstrous thing is that the composer and the music publisher are permitted no control as to the price at which records of their works shall be issued to the public. The result is that sixpenny discs are springing up in every direction, and the farcical amount of royalty payable on them effectually stops the slightly bigger royalty that they would obtain on the more expensive discs. We wonder what Mr. Bernard Shaw or other distinguished authors would say if a Copyright Act took from them the power of deciding at what price they would publish their new works, and, under certain circumstances, compelled them to publish sixpenny editions. Have the Society of Authors ever given any attention to this problem?

When, previously to the Copyright Act of 1911, valuable musical copyrights were pirated and sold on the streets for one penny a copy, it cost music publishers months of work and thousands of pounds before the House of Commons could be made to understand that composers were the victims of sheer robbery. What steps did the Society of Authors take to help us in our struggle? It was only when an extra daring pirate issued a penny edition of Lord Balfour's famous 'Shilling Treatise on Fair Trade' that a few big publishers woke up, and inquired from us on the telephone how they could deal with the matter. We were unable to enlighten them, neither apparently could the Society of Authors.

By the efforts of the music publishers, a Society has been created in this country for the collection of what are known as *petits droits*, small sums payable whenever a composer's work is publicly performed. Similar societies exist all through Europe. During the last three years our Performing Right Society have distributed considerably over £50,000 to authors and composers in connection with these fees. It would be interesting to know what similar fees, if any, have been obtained for composers by the Society of Authors. The sale of sheet music is being gradually annihilated by the enormous increase in popularity of mechanical music, and each succeeding invention in this direction takes a further toll of the reward due to the composer

for the creation of his brains. We again ask, have the Society of Authors, who pose as the sole guardians of artistic property, taken any steps to inquire into this system of legalised robbery, or is the whole of their energy devoted to sending out foolish circular letters to music publishers, who, so far, are the only body who have put up a fight for the protection of musical copyright?—Yours, &c., CHAPPELL & Co., LTD.

### THE ETHICS OF BORROWING

SIR,—On further consideration of the matter, I have arranged, with the concurrence of my publishers, that no further copies of my book, 'Music: Classical, Romantic, and Modern,' will be available. With regard to any statements of mine, in earlier correspondence, of which Mr. Scholes complains, I am quite willing to withdraw them; and express regret for having given him quite unintentional offence. I still feel, however, that his original censures of myself exceeded what was justified.—Yours, &c., A. EAGLEFIELD HULL.

August 25, 1928.

[We think Dr. Hull's letter will satisfy even his most severe critics. The withdrawal of his book, and his unreserved apology to Mr. Scholes, enable us to close the discussion with the hope that the unhappy affair will soon be forgotten.—EDITOR.]

### FRIESLAND'S FOLK-DANCE

SIR,—It is often said that the people of the Dutch province of Friesland, even more than their cousins in the German province of East Friesland, are related in manner, customs, and language to the English. In one respect they certainly suggest the people of that Merry England which our folk-lorists are working to revive; they are very fond of song and dance. Their songs and dances, however, do not rest on any long tradition, and the seeker for old folk-songs would be hard put to it with nowhere to work on but this province. Their folk-song is that of the people of to-day, and it is most of it borrowed from their neighbours, while they have one dance, and one dance only, that is peculiar to the province. The most popular song in Friesland to-day is 'Home, sweet home,' in a version in their own language (they deny that it is a dialect, and assert that it is one of the oldest and purest languages in existence), written by the politician-poet Piet Jelles Troelstra. After it comes the 'Frisian National Song,' a jolly good tune that sounds as if it dated from the middle of last century, with 'Summer Morn' and the dance tune 'Skotse Trije,' or 'Scottish Three.'

Whether this dance actually came from Scotland is a matter for experts to debate. It exists in two versions, neither of which shows any particularly Scottish characteristics. And to-day it is rarely or never danced or sung alone, but always combined with one or two other dances or songs. In the revival which placed it on a firm and apparently permanent basis, the prime mover was a local alderman of literary and dramatic tastes, Mr. G. L. van der Zwaag, who nearly twenty years ago wrote a local play for an *al fresco* festival. It was one of the first of many of such plays in which the old custom of the small trade guilds combining for dances is put into practice. Van der Zwaag revived the ancient local dress which had almost disappeared, and introduced into his operetta the only trade dance which could be verified as an actual traditional one. This was the Shoemakers' Dance, which is almost invariably combined, as an intermezzo, with the 'Skotse Trije.' Mr. Y. C. Schuitmaker, who is the leading authority on the subject to-day, tells me that this method of combining the two dances is a very ancient one, and that in all probability these two dances were combined when the tradition first came into

being. At any rate, as he and his party dance them the result is in perfect rhythm. To the Shoemaker's Dance a verse is sung:

'Sa stek ik de pluk (or els) der yn, sjuch!  
Sa helge ik de piktread er troch.  
Sa slaan ik de saal der op fest.  
Sa docht de skûnmakker tige (or altyd) zyn best!'

which may be interpreted:

'So I push the awl right through, see!  
So I pull the thread right through.  
So I hammer the sole on fast.  
So does the shoemaker always his best  
(or his very best).'

Simple as the words are, they are complex compared with the melody:



Some attempts are being made by Mr. Schuitmaker and others to find the originals of dances connected with other trades, and, in default of these, dances for milkmaids and farmers, for mowers by hand and machine, for watermen and harvesters, &c., are being invented to old tunes from other parts of Holland or even from abroad.

The Frisian people are intensely patriotic, being equally proud of their race and of their Netherlands nationality. At the close of the 'Skotse Trije,' therefore, it is customary to sing the Dutch Royal Anthem, the 'Wilhelmuslied,' and if the dance is to be repeated this will on the first occasion be replaced by 'Friesland,' their local National Anthem. This to some extent takes the place of the Dutch 'Wien Nêerlandsch bloed,' but anything of a political character in the feeling of either is entirely excluded. Autonomism, such as one finds in some of the outer provinces of other countries, is, I am told, entirely unknown among the Frisians, each district being thoroughly loyal to the country to which it is attached—that is to Holland or to Germany.

—Yours, &c.,

HERBERT ANTCLIFFE.

Van Merlenstraat 73,  
The Hague.

### THE LARYNX AGAIN

SIR,—The letter of your correspondent, Mrs. E. Aubrey, and the general controversy as the result, urges me to subscribe to the many replies, as I feel wholly at variance with Mrs. Aubrey's ideas.

Singing, as we know, has been subject to more experiment than any other branch of music. There have always been the faddists; those who see nothing but things physical, and, almost as dangerous, those who aim at the purely psychological, instead of both seeking a rational balance. Whether the larynx rises or falls during the singing action matters little here; suffice it to say that its natural balance is governed by the laws of pitch and co-ordination, and it is a very dangerous subject to go astray on in the pages of such an important vehicle as the *Musical Times*.

The position of the larynx during singing is a result, not a cause; it is the result of conditions demanded by Nature. It is involuntary in its action, and is dependent upon the singer's obedience to natural law.

We sing to create images of beauty, and beauty is spirit, emotion, love. The mind gives it form in

expression, and is made communicable to the listener by aid of the voice. Without the spiritual and mental attributes, therefore, voice would be nothing but soulless sound.

If we have perfect alignment of the body, or, in other words, physical balance, we can have natural and automatic breath action. If we have perfect freedom of all parts above the larynx, mostly of the jaw, there will be no throat interference. If we can add to the foregoing perfect diction, there will be no necessity for direct manipulation of any of our unsuspecting anatomy.

With the above perfect balance, the body will become a perfect channel for the manifestation of beauty and intelligence.

The teacher should know position and action in singing, and be thoroughly conversant with the anatomy of the vocal organs, but to localise on any of the parts, most of all the larynx, is to court disaster. The tongue, larynx, palate, lips, diaphragm, &c., are a singer's stock-in-trade, and require no direct manipulation. All physical faults have a mental origin. Localised tone-production will always be hollow and mechanical.

The worst fault of the singer is to be self-conscious. Why make him more so?—Yours, &c.,

Winnipeg.

STANLEY HOBAN.

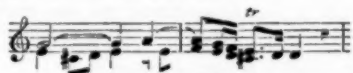
#### 'TOO MUCH DOMINANT SEVENTH'

SIR,—On p. 698 of your August issue, your contributor 'Feste' mentions the lamentable tendency of organists to interpolate unauthorised sevenths.

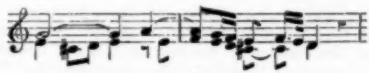
A notable instance where this occurs with painful frequency is in the fifth chord of Barnby's well-known single chant in E flat, now so intimately associated with the Nunc Dimittis, an interpolation which entirely alters the character of the chant.

But it is not parish church organists *only* who are guilty of the crime. In the Cathedral town in which I live, a funeral service was held in the Cathedral a year or two ago for a local notability, when the Cathedral organist himself added this seventh in every verse of that Canticle, and also in the Gloria.

But I can tell of something even worse. In the same Cathedral a memorial service was held, the same musician playing Handel's Dead March in 'Saul,' the second part of which is, as we all know, a phrase of four bars commencing in the key of G and ending in the key of D minor, as follows:



Will it be believed that this same organist played it as follows:



When this astounding alteration first came, I thought it must be an accidental slip; but no!—the four bars are repeated further on, and again this phrase (in itself so eminently Handelian) was transmogrified into mawkish sentiment by the same alteration.

If Cathedral organists do such things, what can we expect elsewhere?

I dislike writing anonymously, but as in this case to do otherwise would mean a personal allusion I ask to be allowed to sign myself,—Yours, &c.,

'NEMO.'

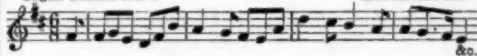
#### MENDELSSOHN AND THE HYMN-TUNE

SIR,—In the *Musical Times* for May, 1923, you published an article showing 'quotations' of hymn-tunes—German chorales, I think—in Handel's 'Hallelujah.' But I don't remember ever having seen the extraordinary parallels between two English

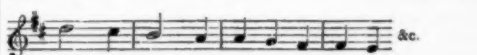
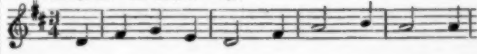
hymn-tunes and two themes from the organ works of Mendelssohn quoted anywhere. One is fully aware, of course, of the fascination the Chorale had for Mendelssohn, remembering the C minor Trio, the E minor Pianoforte Fugue, and all the Organ Sonatas except No. 4. But these two examples:

Ex. 1.  
Organ Sonata No. 6

MENDELSSOHN.

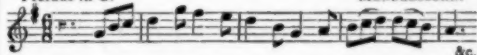


'Rockingham' (E. H., No. 107).



Ex. 2.  
Prelude in G.

MENDELSSOHN.



'Innocents' (E. H., 37).



seem to indicate memories of his English visits cropping out unconsciously.—Yours, &c.,

St. John's College, Brisbane,  
Queensland, Australia.

ROY HEAD.

#### HANDEL AND HIS 'BORROWINGS'

SIR,—I gather from your review of Cecil Gray's 'History of Music' that he, in common with other eminent writers on music (such as Eaglefield Hull in 'Music: Classical, Romantic, and Modern') takes for granted the truths of the accusation against Handel that he 'borrowed' freely from other composers' music. Yet in 1908 Mr. P. Robinson, in his 'Handel and his Orbit,' conclusively (to my mind) disproved these accusations. The only writer that I have discovered to take any serious notice of Mr. Robinson's book is Dr. Ernest Walker in the second edition of his 'History of Music in England,' who refers to 'P. Robinson's very scholarly and also entertaining "Handel and his Orbit" (1908), where is adduced a large mass of evidence, some of it very weighty, that tends to prove that the supposed works of Erba, Stradella, and Urio, are really compositions of Handel's own, dating from his Italian period. The matter cannot be said to be settled; but these researches have made it impossible, I think, to uphold any longer with confidence the traditional view which I formerly accepted.' Yet these statements continue to be made just as if Mr. Robinson's book had never been written. Even supposing that his arguments and facts are not held to be quite conclusive, yet it seems to be overlooked that there is far less difficulty involved in accepting them than is implied by the acceptance of the traditional view. In the latter case, has any satisfactory answer ever been found to the following questions: Why should Handel have 'borrowed' thus? Did he ever show a lack of invention (though of course he often used material of his own over again, just as Bach and others have done)? What is there in what we know of his life which could justify us in ascribing to him such an unscrupulous action? How could he expect to escape, and how did he escape, detection during his lifetime? Has anybody ever discovered any difference of style between these 'borrowed' portions and his own genuine compositions? In the new 'Grove,' in the article on Handel, the usual accusations are made, and on the other side it is stated that Mr. Robinson's main contention 'can only receive bare mention here.'

I submit that writers on music have no justification for continuing to make these accusations against

Handel, just as if Mr. Robinson's book had never been written. If they consider that the arguments of the latter are not conclusive, I submit that they are morally bound to give their reasons for taking this view.—Yours, &c.,

E. J. P. WYATT.

Rustington,  
Littlehampton.

#### LONDON COLLEGE OF MUSIC

SIR,—I have read with interest and some anxiety your articles and correspondence dealing with 'bogus' colleges and diplomas, and especially your article on the 'Reconstitution of the I.S.M.' and its probable action with regard to these colleges, and Mr. Eames's letter. From these it would appear that anyone who holds a diploma from any of these colleges is incapable of being recognised as a musician, because the college has no public responsibility. Yet, surely, even if it should be regarded merely as a business proposition, it has as much public responsibility as any other good business house, *i.e.*, the responsibility of supplying reliable goods. Should this, however, be questioned, there is still the matter of the demand of the public, and the public usually demands its money's worth in a business transaction. It would not *continue* to pay higher fees than the tuition given was worth.

I would like to put before you my own case, and the cause of my anxiety. There are doubtless others in the same position. I have been a pupil at the London College of Music for five and a half years. During the whole of that time I have had no reason to complain of inattention or lack of progress through any fault of my master. He is an F.R.C.O. and a music-lover, and he will not accept anything in the way of slackness, or work which does not make *real* music. I feel that I owe the College a debt of gratitude, and I have sought to express this feeling by sitting for its A.Mus.L.C.M. diploma. If I have been successful in the examination, am I to suffer musical ostracism because I am entitled to use those letters, even though I *may* compose some quite worthy music later on? (That is the end for which I am working.)

Moreover, is it really a good thing to 'knock nails into the coffin of these bogus colleges'? In my own case, the London College was the only college by means of which I could ever hope to get a foot on the musical ladder. I began to learn to play the pianoforte when I was five. I had had scarcely nine months' tuition when my parents moved to another town and my music lessons were not resumed. I continued to teach myself until I was twenty-one. I was very eager to learn and to compose. No opportunity presented itself, however, until I saw, simultaneously, advertisements of Trinity College and the London College. I wrote to both for prospectuses. The fees at Trinity College were £3 3s. for twelve lessons. I was earning 25s. per week, 20s. of which I paid away for food and lodging, so naturally I could not afford to take even *one* subject there. The London College was willing to teach the Rudiments at 12s. 6d. for twelve lessons, and Harmony at 15s. for twelve lessons, so I started with the Harmony course. Do you not think the College is doing good by making it possible for people like myself to have an opportunity of studying music and expressing themselves in it, the medium which they love and have chosen? Until I wrote to Trinity College (when I was twenty-one) I had no knowledge of the existence of music scholarships for older students. When I did learn of them, I felt my knowledge was insufficient to enable me to sit for any of them, and when I had learned more, I was too old, so the London College has been the only way. During the time I have been learning, I have been working as a shorthand-typist, though I have longed to make music my profession, and have worked hard to be able to do so, and now it seems that, whatever music I write in future will be condemned unheard because I am connected with this 'bogus' College—the only one which was

able to give me the opportunity I sought. It would be distinctly ungrateful if I denied my connection with the College, would it not?

I may say that it is only my *musical* education which was neglected. I went to a secondary school and was successful in the Cambridge Senior Local Examination, so that the other conditions laid down by the I.S.M. would appear to be fulfilled.

I should be very much obliged if you would let me have your views on such a case as mine, and perhaps Mr. Eames might be kind enough to comment on it. —Yours, &c.,

G. E. C.

[We have never commented unfavourably on the *teaching* at the L.C.M. On the contrary, we have expressed the view that the College is doing good work by catering for the needs of students such as G. E. C. The case against the diploma side of the L.C.M.'s activities has been stated so often that we cannot repeat it.—EDITOR.]

#### THE COMPLETION OF THE 'UNFINISHED' SYMPHONY

SIR,—It is commonly assumed that Schubert abandoned the B minor Symphony because he could not, at the moment, 'get on' with the Scherzo; and that any attempt to do what Schubert apparently left undone must wrestle, in the first place, with the problem of finishing the Scherzo on the lines clearly indicated in the composer's abruptly terminating manuscript. A re-examination of the embryo Scherzo, however, leads me to a very different conclusion, and as Schubert's complete text is now generally available, in the 'Philharmonica' edition, my conclusion may possibly be of more than academic interest.

Before we look at the Scherzo at all, I would emphasise the extraordinary capacity which Schubert had acquired, by 1822, of brilliant improvisation with the orchestra. The first two movements of the Symphony illustrate this point so plainly that I need not quote particular instances. If, then, we find Schubert omitting to carry an initial impulse to its logical, or, rather (in his case), to its poetical, conclusion, our first thought will be, not that he was unable but that he was unwilling to do so; unwilling because his unerring sense of what we may call right context told him in time that the Scherzo, conceived as we know it, was doomed from the very start to be an unfit companion for the first two movements—an odd number, shall we not say, incapable of the larger synthesis which a symphony requires.

And a critical glance at Schubert's unfinished sketch appears to me to confirm this point of view. The Scherzo proper is unworthy of the mysterious and romantic glow which pervades the first movement. The thematic treatment, for example, is mechanical, lacking the inspired unexpectedness of Schubert's true invention. Further, the tune of the Trio is extremely commonplace. Schubert's childlike simplicity sometimes fails to distinguish between the common and the universal, and it failed here for the moment. But—and this is my main point—only for the moment. He had only to write the tune out and look at it, to see that it simply wouldn't do. Then, perhaps, one critical turn suggested another. He decided that the whole Scherzo was a misfit, and resolved to wait until a new and more felicitous conception came to his mind; failing which, he must abandon the Symphony to its two-movement fate.

On general and on particular grounds, then, it may be argued that Schubert discarded the Scherzo, of which alone we possess, literally, any inkling. But I am tempted to speculate further.

May not Schubert, on discovering the difficulty of composing any adequate sequel to the two movements already written, have concluded that they were best left to themselves? Beethoven's last Pianoforte

Sonata (dated January 13 of the same year) had struck a similar balance, of a quick paired with a slow movement. Also, the world in general, which has apparently no hesitation in placing this Symphony in the first rank, if not absolutely first, does not seem to be much troubled by the canonical incompleteness of the work. And the world is usually right in such matters, in the long run. At any rate, let us not forget the inverted commas in speaking (or writing) of the 'Unfinished' Symphony.—Yours, &c., A. E. F. DICKINSON.

#### CECIL GRAY'S 'HISTORY OF MUSIC'

SIR,—Permit me to reply briefly to one or two statements made in the course of the review of my 'History of Music' which appeared in your pages last month. Your reviewer refers to what he calls a slip on my part in calling the E to E scale (on the white keys of the pianoforte) the Dorian mode. In reality there is no slip at all, for I am referring to the Greek Dorian, which most writers on Greek music identify with the E to E mode, as I should have thought was made sufficiently clear by the context. On the other hand a real slip has certainly been made by the reviewer himself when he quotes me as saying that I find the musical counterpart of Schubert in Bellini, and that Schubert was consumptive. I do not pretend to be an authority on the life of Schubert, but I should be surprised to learn that he was consumptive; I certainly cannot remember ever having seen it said in any life of Schubert with which I am acquainted. Your reviewer must surely be thinking of his abnormal consumption of beer! However that may be, the point is that nowhere in my book do I say anything of the kind; neither do I anywhere make what seems to me to be a singularly idiotic comparison between Schubert and Bellini.

As for the inconsistency, 'so vital as to undermine the whole principle on which Mr. Gray claims to work,' your reviewer has evidently not read carefully enough the passages on which his accusation is ostensibly based. It is, of course, always easy to find inconsistency in two statements which are forcibly wrenched from their contexts and placed side by side. But even so, when I condemn the habit 'of regarding a whole school or period as leading up to one or two outstanding figures, in whom all the virtues and qualities of their predecessors are presumed to be contained,' and then write two hundred pages later that 'Wagner seems to suck the strength and vitality from the art of all his predecessors like a vampire,' &c., there is no inconsistency, for the simple reason that this momentary 'pre-occupation with questions of formal and idiomatic evolution' on my part does not have the dire result of leading me to regard the whole of the music of the 19th century as leading up to Wagner. The word 'seems' is all-important. If anything, indeed, I am inclined to think that I have perhaps unduly minimised Wagner, but I have certainly not exalted him into a figure 'in whom all the virtues and qualities of his predecessors are contained.' In fact, your reviewer has completely misunderstood me here, and seems to think that I say exactly the opposite of what I actually say when the whole context is taken into consideration. Thanking you, in conclusion, for an otherwise very fair, and on the whole favourable criticism of my book,—Yours, &c.,

3, Hillsleigh Road,  
Campden Hill, W.8.

CECIL GRAY.

Schubert among the consumptives, and also does away with the absurd parallel between Schubert and Bellini.

Mr. Gray's third point concerns opinion rather than fact, and we see no reason to withdraw our charge of inconsistency. The passage we quoted was only one of several that struck us as being departures from his own principle. Here are two:

'Finally, all these various tendencies and artistic manifestations which we have been considering in this chapter and in the last—in other words, the whole of the music of the 17th century—are carried to their logical conclusion and highest point of perfection by two great German masters, Johann Sebastian Bach and George Frederick Handel' (p. 152).

And concerning Josquin des Prés:

'In his work we find united all the finest qualities that are to be found separately in the work of his predecessors: the intellectual power of Okeghem, the sonority and expressiveness of Obrecht, the austerity of Agricola, the mystical grandeur of Isaac, together with an added mastery which raises his work to a height of perfection never before and seldom since attained' (p. 65).

If these passages (others might be added) do not conform to the habit, condemned by Mr. Gray, of 'regarding a whole school or period as leading up to one or two important figures in whom all the virtues and qualities of their predecessors are presumed to be contained,' we do not understand plain English.

After all, however, we do not blame Mr. Gray for apparent inconsistency. It is clear that the reaction against the historical method of the writers of a generation ago has gone too far. They were right, on the whole, in 'regarding a whole school or period, &c.'; but they were wrong in letting the principle blind them to the importance of the lesser men as individuals, rather than as mere predecessors or satellites.—EDITOR.]

#### 'TURKOMAN MUSIC'

SIR,—My friend Mr. S. W. Pring, whose translations from the Russian are well known, has called my attention to a letter *re* the above in your last issue.

The work on 'Turkoman Music' is in Russian, as your correspondent has stated, and it is also true that few Britishers are conversant with that language. Indeed, had it not been for an appreciative inscription which headed a presentation copy sent me by Prof. Belaiev, I would myself have been quite ignorant of the compliment referred to. However, Mr. Pring tells me that he has now translated this work into English, and only awaits a publisher.

As for my work 'The Organ of the Ancients from Eastern Sources: Hebrew, Syriac, and Arabic,' I fully realise that an explanation is due. This work was accepted for publication early in 1926, but at the eleventh hour, for purely personal reasons, I withdrew it. I have now decided, however, to place it in the publishers' hands at an early date. In the meantime I beg to offer my sincere regrets to 'Orientalist' and any others who may have been inconvenienced by my action, as well as my apology to Canon Galpin, who knew the nature of the work in question, and made so kindly a reference to it in 'Grove.'—Yours, &c.,

HENRY GEORGE FARMER.

2, Blythswood Drive,  
Glasgow, C.4.

#### THE TORONTO MUS. BAC.

[We plead guilty to error in regard to Mr. Gray's first two points. We ought to have remembered that the Greek nomenclature of the modes was different from that commonly used to-day. The mistake concerning Schubert and Bellini looks complicated, but is easily explained. We intended to write: 'The musical counterpart of *Keats* [not Schubert] he finds rather in Bellini.' The alteration of that one name removes the implication that Mr. Gray includes

SIR,—I see that Dr. C. W. Pearce, in his list of organists who have held their positions for long periods (July *Musical Times*), places the Toronto Mus. Bac. after one or two names! May I ask how long this has been a recognised distinction? Surely a committee was formed about thirty-five years ago (in the words of the late Sir John Stainer) to 'protest against, and to call the attention of the Government to,

the action of the University of Trinity College, Toronto, in giving degrees in Music *in absentia* through an agency set up in this country'; and the Union of Graduates in Music was formed in 1893 (again in Dr. Stainer's words) 'that . . . British musical graduates . . . might combine together in order to make a firm stand against the constantly increasing endeavours to undermine the value of . . . degrees by bringing into circulation others not of the mint or coinage of our realm.'

Dr. Pearce was the first hon. treasurer of that Union of Graduates in Music; and now, thirty-five years later, he includes the Toronto Mus. Bac. in this list, side by side, as it were, with degrees from Oxford, Cambridge, &c., as if it were *quite equal* to the latter degrees! Considering the work and expense entailed in gaining a *genuine* British degree in music, it is not fair in any way to recognise colonial or American degrees, obtained 'through the post'!—Yours, &c.,

St. Andrew's Parish Church,  
Buckland, Dover.

T. H. HILL.

#### A PROGRAMME WANTED

SIR,—Here is the programme of Mr. Lemare's recital on February 17, 1910, on the tiny four-manual organ in Trinity College, at which I was present.

Even now I entertain the most pleasant recollections of this recital, and of the mastery with which this small 'four-decker' was handled by Mr. Lemare.—Yours, &c.,

Hickey's Chapel, Richmond,

E. J. WHITE.

Toccata and Fugue, D minor, Bach; Idyll, Bambridge; Rondo Capriccioso, E. H. Lemare; Sonata No. 6, Mendelssohn; Canzona della Sera, D'Evry; 4. Soutenir (Study on one note); 5. Scherzo from Organ Symphony in D minor, Op. 5, E. H. Lemare; Improvisation on a theme selected by one of the audience; Fantasia, F minor, Mozart.

#### MEMORISING CHORAL WORKS

SIR,—Anyone who has ever conducted a choral society will, I imagine, agree with your correspondent's plea for the memorisation of music. Every such conductor, if he has only for a few bars succeeded in getting the full attention of his choir, knows the difference in 'grip' and vitality that memorisation would make.

(I must confess I had never realised before that the time spent in rehearsal, in proportion to that spent in performance, was so great, but I do not doubt for a moment that Mr. Scovell's statistics are correct.)

My experience has been that in a choir of mixed voices it is not very hard to get the ladies to memorise their music, but is almost impossible to persuade the men to do so. Is this because men are less capable than women? Assuredly not! (You and I, Sir, would be traitors if we admitted such a thing.)

The real reason in a great number of cases is, I think, this: In most choral societies a very large number of the men are recruited from church choirs—many of them were, perhaps, trebles in church choirs. They have grown up, musically, without having a conductor to watch, and have gradually formed the habit of looking down at their music, even when they know it well, always relying on the organ to set the tempo and give the leads.

When they join a choral society they still read the music as it goes along. They do not look ahead or up; and if after much persuasion they give one eye to the conductor, that is all they can do.

Is there any remedy? In some cases it is impossible to break through the habit of years; but on the whole it is possible to teach a choir to memorise if the conductor, from the very first rehearsal, will teach his singers—(a) to read a bar or so; (b) to look up at the beat and sing by heart the bar they have just read; and (c) just before they come to the end of what they first read to look down again and read the next bar or so, then look up—and so on.

Gradually the passages sung by heart without looking down can be extended. In the end it is surprising how quickly a whole work can be memorised.—Yours, &c.,

Abingdon, Berks.

G. M. BRUXNER.

#### A WORD FOR FRANCK

SIR,—In the long and interesting review of Cecil Gray's 'History of Music' occur some remarks on Franck in which his music is accused of being—(a) too Franckian, (b) too limited in vision, (c) far too chromatic. Taking (a)—why not say plainly, 'I don't like Franck,' instead of attempting to elevate a personal opinion into the realm of criticism by blaming a composer for being himself. (b) I have found that Franck's music, though often appealing immediately, yields up its real beauties slowly, and wears well, which music of limited vision does not. In some of his slow movements particularly there is such a breadth and a sense of the infinite as to compare even with the later Beethoven. Such music sums up a whole philosophy. (c) Here the complaint is more justified, but surely to say 'far too chromatic' is rather sweeping. Franck is generally master of his chromatic idiom, and manages to give a much more significant message to the world by its means than many of our modern experimenters in Huchbaldisms, &c.

Yet Franck was not blind to the value of good diatonic progression, which he often introduces at moments of climax, and which he places in juxtaposition to more chromatic passages, in order to achieve contrast and avoid that monotony which is always produced by unrelieved chromaticism.—Yours, &c.,

9, Kingston Road,

Taunton, Somerset.

H. HOWELL REED.

#### CUTTING OUT THE MIDDLEMAN

SIR,—The cry of many clever artists is 'Short of work.' Why? One reason is because they or their agents refuse to accept moderate fees. Concert-givers too often have very slender financial resources, and if expenses outrun receipts the societies peter out, and thus there are fewer engagements. Would it be possible to bring artists and concert-givers into closer personal relationship and do away with the middle man? Secretaries would often write direct to artists if they knew their addresses, but these are sometimes difficult to get at.

It might be worth while to have some recognised organ which, for a small annual fee, would publish in each of its monthly or weekly issues the names and addresses (not press notices) of vocalists and instrumentalists, e.g.:

Miss A. B., Soprano, 10, Hyde Park, W.300;

Mr. C. D., Accompanist, 300, Hyde Park, W.10;

Miss E. F., Violinist, Hyde Park, Manchester;

Mr. G. H., Baritone, Hyde Park, Glasgow;

allotting two lines for each advertisement, one for name, the other for address.

Personally, I have always avoided making engagements through agents, thus saving money, but not at the artists' cost.

If a society has £100 to spend on artists and the agent gets £10, only £90 is left for the artists, and this extra £10 may make all the difference between financial success and failure. Besides, £10 more is available for the artists!—Yours, &c.,

S. MIDGLEY.

12, Oak Avenue,  
Bradford.

#### BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

The Annual General Meeting and Conference of the British Federation of Musical Competition Festivals will take place at Buxton on September 28–October 1. Judging from the prospectus, the proceedings will be on the usual enjoyable lines; and with so delightful a venue as a further attraction, there should be a large attendance. Early application should be made by those who require accommodation at the Palace Hotel, which will be the Conference headquarters. For full particulars write to the Federation Secretary, 22, Surrey Street, W.C.2.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Lady pianist, L.R.A.M., wishes to meet violinist or 'cellist of about equal standard for mutual practice, at Chiswick or near.—K. C., c/o *Musical Times*.

Pianist wishes to meet violinist, and also vocalist, for mutual practice. Classics generally. Kensington or Harrow districts.—Cook, 40, Parkfield Avenue, Harrow.

The Society of Women Musicians (Chamber Music Section) offers opportunities for the serious study of chamber music at weekly practices. Vacancies for good 'cellists, viola players, and leaders only. Full particulars of membership from the Organizing Secretary, S.W.M., 74, Grosvenor Street, W.1.

Violinist wishes to meet pianist for accompanying, &c. One evening weekly, for mutual practice.—A. E., c/o *Musical Times*.

Pianist wishes to form small amateur orchestra. Classics only.—ALAN P. DENHARD, 246, Barking Road, East Ham, E.6.

Capable violinist and also viola player wanted for string quartet. Harrow district.—S. H. G., c/o *Musical Times*.

Amateur players invited to join small string orchestra. No jazz. Reading.—W. H. R., c/o *Musical Times*.

Violinist and pianist wish to meet players of any instruments for the formation of a circle of friends who would play and study Bach and other 17th- and early 18th-century composers.—F. M. K., c/o *Musical Times*.

Baritone wishes to meet other voice, or voices, for sight-singing practice. Duets, glees, madrigals, &c. Evenings.—D., 27, Fallow Court Avenue, N.12.

Accompanist (lady), working for L.R.A.M., wishes to meet vocalist or violinist for practice. London, W. or S.W. Saturday afternoons.—H. D., c/o *Musical Times*.

Lady pianist wishes to meet vocalist or instrumentalist for mutual practice. London or districts near Ilford.—A. M., c/o *Musical Times*.

Lady vocalist, L.R.A.M., wishes to meet pianist for mutual practice. Must be good sight-reader.—N. ROBINSON, 14, Belsize Crescent, N.W.3.

Amateur string quartet offers itself for church or chapel services. Sunday afternoons or evenings. London, S.W. district, preferred.—PHILOMEL, c/o *Musical Times*.

Amateur study orchestra has vacancies for a few good strings, violin and viola. Now rehearsing G minor Symphony (Mozart) and other good orchestral works. Apply at rehearsals, Thursday mornings, 11 a.m. to 1 p.m., The Mission House, 3, Gray Street, W.1.

### SYDNEY (N.S.W.) PHILHARMONIC SOCIETY

We are officially informed that Mr. Gerald P. Peachell has been appointed conductor of the Sydney Philharmonic Society. Mr. Peachell was born at High Wycombe in 1888, and comes of a musical stock, being a nephew of Sir Frederick and Prof. Joseph C. Bridge. He studied at the Guildhall School of Music, and has done much and varied musical work as organist, music master, conductor, &c. His all-round qualifications include ability to play violin and viola, as well as pianoforte and organ. He took his Mus. Bac. degree at Durham in 1926. During the past six years Mr. Peachell has been assistant music master at Winchester College. He sails for Australia during the present month.

## Sixty Years Ago

From the *Musical Times* of September, 1868:

**OUR DEAR OLD CHURCH OF ENGLAND.**  
New National Song. Dedicated, by express permission, to the Right Honourable Benjamin Disraeli. Words by J. E. CARPENTER, Music by J. L. HATTON.  
London: Robert Cocks & Co., New Burlington Street.

Respecting Signor Mario, as first tenor of the establishment, no good cause can be served by withholding the truth. We fully agree with all that is said about his knowledge of the stage, his gentlemanly bearing, and the irresistible manner in which he makes love; but he fails in that important quality of a vocalist, the power of singing the part he undertakes in an opera. The 'sensational' effect produced by witnessing the feats of Blondin on the high rope, or of a daring trapeze performance, is precisely what we experience on hearing Mario sing: we sit in breathless suspense until he has caught at the highest note, and then applaud in hearty thankfulness that no fearful accident has happened. Seriously, this is no part of the duty of an audience at a first-class lyrical establishment; and it is the province of a critic who speaks the truth not to pass lightly over a fact which is evident to all who dare to think. That Mario could sing well once is no proof that he can sing well now; and we need only instance his Romeo this season, in proof of the justice of our assertion that whatever good qualities he may possess, he is now utterly incompetent for the post to which he aspires.—(Henry C. Lunn, in a review of the London musical season.)

## Sharps and Flats

A real conductor is always the thing he conducts—he is Beethoven when he leads that master, and he is Tasso when he directs Liszt's work of that name.—*Pietro Mascagni*.

Rank nonsense, caro Pietro! According to you, there must have been hundreds of Beethovens and Tassos. Anyway, imagine Toscanini as the Barber of Seville, Damrosch as Queen Mab, Hertz as Till Eulenspiegel, and Bodanzky as Debussy's Faun!—*Leonard Liebbling*.

German music, aiming at greatness, achieved only obesity.—*Vincent d'Indy*.

On the other hand, there is d'Indy's own music, which did not aim at greatness and achieved its purpose. It surely is lean.—*Musical Courier*.

An address was given by Sir Hugh Martin, President of the Church Music Society.—*Local Paper*.

Don't forget that beating time with a baton is only about two hundred years old. Haydn died from it! He used to beat time with a big pole, which he one day brought down heavily on his foot. This led to blood-poisoning.—*Albert Coates*.

I could make popular music if I wanted to. . . . I may be a cerebralist, a synthetist, an *intimista*, as I have been called, but I obey an inner force which I can neither abolish nor modify.—*Ildebrando Pizzetti*.

Girls, if you feel the divine spark of music with you, let nothing deter you from fanning it into flame! Study for opera.—*Emma Calvé*.

Girls, our advice to you is this: Unless the flame is a devastating conflagration, rush to a fire-house the moment you feel the beginnings of a feeble sputter and have the hose turn enough H<sub>2</sub>O on you to drown out every vestige of the false and unprofitable flicker. Then get married.—*Musical Courier*.

Consider the famous Arnold Schönberg. What is he? A little bourgeois German of mediocre romantic spirit.—*Ildebrando Pizzetti.*

Apparently the singers' triumphs do not end with their departure from this life. I will not say they join the choir invisible, for no singer with a proper sense of his own value would consent to sing in any choir. But that their talents are recognised in other than mere earthly circles is proved by the touching little song that was so popular in America a few years ago:

'They wanted a singer in heaven,  
So God took Caruso away.'

I hope Enrico behaved himself properly in his new environment, though I have a disturbing vision of him feeling it was his duty to oblige the company, and bursting into 'On with the motley' as they fitted him with his halo and his first pair of wings.—*Ernest Newman.*

#### MUSIC IN PUBLIC SCHOOLS

**BRÜTON (King's School).—**On June 7, Purcell's 'Dido and Æneas' was performed, conducted by Mr. N. W. Newell. Part of the programme of the summer concert was devoted to Schubert, and contained songs, choruses, and movements from the Pianoforte Trio in B flat and from the 'Unfinished.' The remainder consisted of excerpts from 'The Mikado' (with orchestral accompaniment) and German's 'Henry VIII.' Dances.

**CANFORD.—**A community singing concert was given on May 17, and was broadcast. Mr. S. B. Leonard conducted.

**CARLISLE GRAMMAR SCHOOL.—**The orchestra has now been augmented by the addition of wind instruments. At concerts during the term Haydn's 'Clock' Symphony and Mozart's Serenade in G were played under the head master (Mr. C. F. C. Padel), the choral society and orchestra combining, under Mr. C. F. Eastwood, in selections from Purcell's 'King Arthur.'

**CHESTERFIELD GRAMMAR SCHOOL.—**At the School Musical Society concert on July 18, the chief work was George Fox's setting of 'The Jackdaw of Rheims,' for chorus and orchestra. The choir, about two hundred strong, was heard also in operatic choruses from Balfe, Wagner, Gounod, Schubert, Verdi, and Auber. Mr. G. H. Sadler conducted.

**CRANLEIGH.—**The choral and orchestral music for the School Pageant was written or arranged by Mr. S. M. Allen, who conducted, and Mr. R. W. Bowyer. Plainsong, folk-songs, and folk-dances were freely drawn upon; some of the music had been written for the pageant at Ecclethall in 1927, and various numbers were composed for the present occasion.

**DOVER COLLEGE.—**At an organ recital given by Mr. R. B. Hurry, Mackenzie's 'Benedictus' was played by Miss S. Spain-Dunk, accompanied by violins, trumpet, trombone, organ, and drums.

**EASTBOURNE COLLEGE.—**A Musical Society, for discussion and performance, was founded in the Lent term, when several informal meetings were successfully held. The first formal programme was given in July, and was devoted in the main to Bach. It included Preludes and Fugues (some for organ, some for pianoforte), the Chromatic Fantasia, played by Mr. Belk, and part of the 'Italian' Concerto, together with various movements for violin and organ, played by Mr. Read.

**ETON.—**The Musical Society's concert contained organ and pianoforte solos, two of Stanford's 'Songs of the Fleet' (for solo and chorus), part-songs, the first movement of the Schumann Pianoforte Quintet, and a Haydn Minuet arranged for three violins. Dr. H. G. Ley has given four organ recitals. At one of these, songs were sung by Mr. Haworth; at others, anthems by the College choir.

**FETTES.—**The term's music has included a concert by the Falconer String Quartet, which played the Quartets of Mozart in D and of Dohnányi in D flat; and two organ recitals (on the new organ), given respectively by Mr. Havergal and Mr. W. Greenhouse Allt (St. Giles's Cathedral). The Founder's Day concert included the 'Peasant' Cantata of Bach and three orchestral movements from Schubert's 'Rosamunde.'

**OUNDE.—**The Chelsea Singers have given a concert of glees, madrigals, folk-songs, and catches. At the midsummer concert the orchestra played the first movement of Beethoven's eighth Symphony, and among the choral items were Coleridge-Taylor's 'Drake's Drum,' and the Huntsmen's Chorus from 'Der Freischütz.' Movements were also played from the following: Bach, Sonata for flute in C, Trio for flute, violin, and pianoforte, in G; Mozart, Clarinet Quintet; Brahms, second Sonata for clarinet and pianoforte; and Dvorák, 'Bagatellen.'

**OXFORD (St. Edward's).—**The programme of the summer concert contained Holst's 'King Estmere,' Walford Davies's 'Nursery Rhymes,' and part-songs by Stanford, Holst, and Balfour Gardiner. Mr. L. H. Ovenden conducted.

**RUGBY.—**The House competitions, judged by Dr. George Dyson, were notable for the fact that seven of the nine Houses entered two programmes each. Among the items played were movements from the following: Bach, 'Brandenburg' Concerto No. 2, Concertos for two, three, and four pianofortes, and the Chaconne; Mozart, Horn Concerto in E flat, Quintet for pianoforte and wind, Trio for clarinet, viola, and pianoforte; Handel, 'Water Music,' Quartet for flute, clarinet, 'cello, and pianoforte; Beethoven, Quintet for pianoforte and wind; Mendelssohn, Pianoforte Trio in D minor; Brahms, Viola Sonata in F minor.

**WELLINGTON.—**At a choral and orchestral concert on June 15, three movements of Vaughan Williams's 'Sea Symphony' were given, the orchestral part of the programme including a Haydn Symphony in E flat, the 'Fingal's Cave' and 'Magic Flute' Overtures, two movements of Beethoven's seventh Symphony, and Grainger's 'Mock Morris.' The last-named item was conducted by Mr. R. H. Timberley, the remainder of the programme by Mr. W. K. Stanton. At the end-of-term concert Stanford's 'Battle of the Baltic' was sung; and in Holst's Fugal Concerto, Max Bruch's 'Kol Nidrei,' and Mozart's Horn Concerto in E flat the soloists were boys in the school. On May 27 Mr. D. G. A. Fox (Director of Music, Bradfield College) gave a recital of works written or arranged for the left hand.

**WESTMINSTER.—**The Madrigal and Orchestral Societies have given two concerts during the term. At the first the orchestral works played were the 'Figaro' Overture, the 'Unfinished' (first movement), and the Ballet Music from 'Rosamunde.' The first movement of the Bach Concerto in C for two pianofortes was also played, and Percy Fletcher's selection from 'Tannhäuser,' and madrigals or part-songs by Dowland, Parry, Purcell, Vaughan Williams, and Holst were sung. At the second, the 'Magic Flute' Overture, part of Mozart's Symphony in G minor, and two Hungarian Dances of Brahms were played. Other instrumental items included Schubert's 'Marche Militaire' (combined House Orchestras), Haydn's 'Great and glorious' (brass quartet), and solos for pianoforte, clarinet, and flute. Combined House choirs sang 'Ward the Pirate,' and 'Hiawatha's Wedding-Feast' ended the concert. Mr. C. Thornton Lofthouse conducted. The competitions, judged by Mr. Arnold Goldsbrough, contained classes for House quartets, unison choirs, House orchestras, and chamber music.

F. H. S.

### UNION OF GRADUATES IN MUSIC INCORPORATED

The summer meeting of the Union of Graduates in Music took place at the University of Dublin from July 31 to August 3. The attendance was large and representative, several members being accompanied by their wives. The gentlemen were in residence at Trinity College and the ladies at Trinity Hall. The proceedings opened on Wednesday morning with a reception at University College (National University of Ireland), where Dr. D. J. Coffey (the President) and Dr. J. F. Larchet (Professor of Music) welcomed the guests and conducted them through the laboratories, lecture theatres, and class-rooms of the College buildings. This was followed by a visit to St. Patrick's Cathedral, when Dr. G. H. P. Hewson, the organist, gave a recital, his programme including the C minor Fantasia and Fugue (Bach), a Psalm-Prelude (Herbert Howells), and the Choral Prelude, 'Nun danket' (Karg-Elert), and then to Christ Church Cathedral. The interesting features, including the tomb and memorial of Dean Swift, of the former were pointed out by Col. Murray, and of the latter by Dr. Kitson, who for several years was formerly the Director of Music there. In the afternoon of the same day all joined in a motor-coach drive to the Lake of Glendalough, an hour and a half from Dublin, situated amidst enchanting scenery in the Wicklow mountains, the return being made through the picturesque hill-side village of Enniskerry. The following morning was occupied in a most enjoyable ramble around Howth Head, reached in about forty minutes by tram-car. This introduced the visitors to delightful views of sea and landscape from the dizzy heights of the narrow pathway encircling the promontory along the edge of a rugged and precipitous coast.

After luncheon some went to Dublin Museum, where Mr. W. Buckley, the curator, described the exhibits, and others to the Irish Military School of Music. Following these visits all assembled at a garden party in the Fellows' Garden of Trinity College, upon the invitation of Dr. Walter Starkie (Registrar of the School of Music in the University) and Dr. C. H. Kitson (Professor of Music in the University and President of the Union of Graduates in Music). Among those invited to meet the members of the Union on this occasion were Lady McGarth, Col. and Mrs. Brase, Prof. Gilbert Waterhouse, Prof. Robert O'Dwyer, Dr. Brian Crichton, the Rev. J. P. Shortt, Signor and Signora Viani, Mr. and Mrs. G. H. Brett, Mr. L. L. Dix, Mrs. and Miss Starkie, the Misses O'Hea, Miss Patricia Read, Mr. T. W. Weaving, Mrs. C. H. Moody, Mrs. J. C. Long, Mrs. C. F. Bowes, Miss Cunningham (Warden of Trinity Hall), Mrs. J. W. Jackson, Mrs. Bridger, Mrs. Clark, Mrs. Boxwell, Mr. and Mrs. J. Turner Haggard, Mr. Hubert Rooney, the Misses Alton, Mr. and Mrs. R. H. Smyllie, Mr. Lennox Robinson, Mr. and Mrs. Clandillon, Mr. and Mrs. A. W. Garbutt, and very many others. Immediately after the garden party visits were paid to the Library, Chapel, and Examination Hall of Trinity College.

Each day all partook of breakfast and dinner at either Trinity College or Trinity Hall, and the whole party assembled for luncheon at Jury's Hotel, College Green.

Throughout the meeting the weather was perfect—glorious sunshine always; this added considerably to the pleasure of all, and a general wish was expressed that these summer meetings should be of longer duration. It was quite the most successful and happy gathering of members the Union has ever held. More will come next year!

Among the members who attended, apart from those already mentioned, were Dr. G. F. Brockless, Dr. Emilie B. Guard, Dr. Norman Hay, Dr. C. Hazlehurst, Dr. J. W. Jackson, Dr. B. Lofthouse, Dr. C. H. Moody, Capt. C. J. Brennan, Lieut. H. E. Adkins, Mr. C. F. Bowes, Mr. J. H. Bridger, Prof. E. A. Collins, Mr. R. Cooper, Mr. H. Goss Custard, Mr. R. T. Langdon,

Mr. A. Forbes Milne, Mr. L. D. Paul, Mr. A. P. Porter, Mr. F. O. Sheard, Mr. H. Wharton-Wells, Mr. R. H. Whall, Mrs. M. Bolger, Miss Rhoda Coghill, Miss Margaret Jones, Miss Caroline Perceval, Miss M. S. Scott, and the hon. secretary, Mr. Charles Long.

### SCHOOL OF ENGLISH CHURCH MUSIC

The scheme for the establishment of a School of English Church Music is making satisfactory progress. Though the capital sum aimed at is still far from attainment, the provisional Council feels justified in making a definite start. The exact nature of its plans will be announced as soon as the necessary arrangements have been made; all that can be said at present is that they will enable various practical activities to be commenced, on a small scale at first, but on lines that will permit of expansion as circumstances permit. One definite activity will be the appointment of at least one 'Commissioner' to visit different districts and give practical help in the music of parish churches where invited.

Many choirs, large and small, and from all parts of the country, have become affiliated to the School; the conditions of affiliation are simple, and may be had on application to the office at the address given below.

It is obvious that the activities of the School must in the main be directed towards giving help to those that are willing to co-operate, so that all choirs that wish to receive benefit or to help the cause should become affiliated as soon as possible.

Dr. Sydney Nicholson has personally visited most of the dioceses in England, and hopes to complete his task of getting some definite organization established in each diocese before the end of the year, so that practical work may be started with as little delay as possible. Meanwhile further donations or subscriptions are very necessary, especially at this time when a heavy financial responsibility must be shouldered if the scheme is to take practical form. All communications should be addressed to the Secretary, S.E.C.M., at the temporary office, 105, Gower Street, London, W.C.1.

### ORGANISTS' LONG SERVICE ROLL OF HONOUR

By CHARLES W. PEARCE

Dr. Samuel Weekes, of Plymouth, informs me that he no longer holds an organ appointment there, as stated in last month's list, and that he resigned before he had completed forty years' service; Mr. Ambrose Porter, of Lichfield Cathedral, tells me that his predecessor, Mr. J. B. Lott, occupied his post for forty-three years, 1881-1924; Mr. William Lee has, at present, completed fifty-two years of service at Mount Pleasant Presbyterian Church, Liverpool; Deneli (not Denei) is the Christian name of Mr. Skelding, late of Emmanuel Church, Clifton, Bristol; Mr. T. Manson's appointment is at Lerwick, Shetland (not Lanark). These are the only corrections I have to make in Lists I. and II.

To be appointed organist of the big Parish Church of Saffron Walden at the early age of eight looks like a *ne plus ultra* record of juvenile organ tenure. It recalls the child-ministrations of Samuel in the sanctuary at Jerusalem, and of Ion, who is immortalized in the Greek play of that name by Euripides. Well does J. T. Frye, the Essex boy-organist, deserve commemoration in the stained-glass window which has been erected to his memory in the church he served so well for sixty-four years.

Again, permit me to thank your readers for past favours, and to solicit their further help in the future. Letters or post-cards with *legibly written* particulars should reach me at 'The Paddocks,' Ferndown, Dorset, not later than September 10.

ORGANISTS' LONG SERVICE ROLL OF HONOUR  
LIST III.—CATHEDRAL, COLLEGIATE, PAROCHIAL, AND OTHER ORGANISTS  
(FOR NOT LESS THAN FORTY YEARS, CONTINUOUSLY, IN THE SAME APPOINTMENT)

No.	Name	Appointment	Years of Tenure
199	Abbott, William ... ..	Parish Church of St. Mary Magdalene, Richmond, Surrey, 1854-1902 ... ..	48
200	Baber, E. H. ... ..	Christ Church (City), Bristol, 1881 (at present)	47
201	Bentley, Frederick ... ..	Holy Trinity Church, Hull (Yorks), 1881 (at present)	47
202	Betts, Edward ... ..	Collegiate Church (now the Cathedral), Manchester, 1714-67 ... ..	53
203	Bishop, Albert E. ... ..	St. Mary Abchurch, London, E.C., 1871-1911 ...	40
204	Bishop, E. A. (retired) ... ..	Quebec Cathedral, Canada, 1874-1924 ... ..	50
205	Booth, Josiah (retired) ... ..	Park Chapel, Crouch End, London, N., 1876-1917	41
206	Box, Alfred Anderson ... ..	St. Thomas's Church, Bath Row, Birmingham, 1888-1928 ... ..	40
207	Burnell, Albert, A.R.C.O. ... ..	Parish Church, Weybridge, Surrey, 1885 (at present)	43
208	Cash, — ... ..	St. Katherine Cree, Leadenhall Street, London, 1812-65 ... ..	53
209	Coates, George Marsden (father of D. M. C., organist of St. Mary Magdalene, Paddington)	Parish Church, Wath-on-Dearne, Rotherham (Yorks), 1880 ... .. (at present)	48
210	Crate, F. A. (Churchwarden conjointly since 1886)	St. Thomas's Church, Winchester (Hants), 1885 (at present)	43
211	Crouch, William (grandfather of F. N. C., composer of 'Kathleen Mavourneen') ... ..	(1) St. Luke's, Old Street, London } conjointly, (2) Parish Church, Clapham } 1774-1826	52
212	Dickenson, Frederick ... ..	Wesleyan Church, Horwich (Lancs), 1882 (at present)	46
213	Dobson, W. Silkstone ... ..	Christ Church, Southport (Lancs), 1888 (at present)	40
214	Essam, A. H. ... ..	St. Andrew's Church, Kettering (Northants), 1880 (at present)	48
215	Frye, John Thomas (appointed at the age of eight; died, October 23, 1887) ... ..	Parish Church, Saffron Walden (Essex), 1820-84...	64
216	Gater, William Henry, B.A., Mus. D., Trinity College, Dublin (sometime Divinity student; blind; died, June 21, 1928) ... ..	St. Stephen's Church, Dublin, 1876-1928... ..	52
217	Groombridge, John ... ..	(1) St. Stephen's, Coleman Street, London, 1775-1827 ... .. } conjointly (2) Parish Church of St. John, Hackney, 1781-1827 ... .. }	52 46
218	Halsall, Thomas, A.R.C.O. ... ..	Parish Church of St. James, Birkdale, Southport (Lancs), 1885 ... .. (at present)	43
219	Harris, Frank Lester ... ..	Parish Church, Paignton (Devon), 1884-1927 ...	43
220	Holland, Edwin (assistant-organist and organist)	St. Andrew's Church, Eccles, Manchester, 1885 (at present)	43
221	Ingham, Lawrence (blind) ... ..	Holy Trinity Church, Liverpool, 1839-79 ... ..	40
222	Jacob, John ... ..	Lady Huntingdon Church, Ebley, near Stroud (Glos), 1873 ... .. (at present)	55
223	Janes, Sydenham J. ... ..	All Saints' Parish Church, Okehampton (Devon), 1883 ... .. (at present)	45
224	Large, Henry ... ..	Parish Church, Mildenhall (Suffolk), 1868-1921 ...	53
225	Light, William ... ..	St. Margaret's, Lothbury, London, E.C., 1806-47	41
226	Lusty, Don Joseph (died, June, 1928) ... ..	The Tabernacle, Dursley (Glos), 1878-1928 ...	50
227	Maltby, D. H. (Alderman) ... ..	Methodist Chapel, Mansfield (Notts), 1875 (at present)	53
228	Miller, William (first organist of the Sacred Harmonic Society, London) ... ..	St. Giles, Cripplegate, London, E.C., 1832-75 ...	43
229	Monk, William Henry, Mus. D., Dunelm. (Musical Editor, 'Hymns Ancient and Modern') ... ..	King's College, Strand, London, 1847-89 (conjointly with St. Matthias, Stoke Newington, 1852-89 (37 years)) ... ..	42
230	Moon, W. E. ... ..	St. Mary's Parish Church, Cowes, Isle of Wight, 1872-1924 ... ..	52
231	Moreton, George Harry, Mus. B., Dunelm. ... ..	St. Andrew's Parish Church, Plymouth, Devon, 1885 ... .. (at present) Conjointly with Guildhall (Borough Organist), 1886 ... .. (at present)	43 42
232	Netherwood, John ... ..	Parish Church, Woodhouse, Huddersfield (Yorks), 1877-1919 ... ..	42
233	Pate, Thomas ... ..	Holy Trinity Church, Chester, 1887 (at present)	41
234	Petty, Joseph ... ..	Baptist Church, Sutton-in-Craven, Keighley (Yorks), 1879-1927 ... ..	48
235	Porter, Walter ... ..	St. Mary's, Lowgate, Hull (Yorks), 1875-1925 ...	50
236	Ranson, John (assistant-organist and organist)...	St. George's Church, Preston (Lancs), 1877-1927	50

No.	Name	Appointment	Years of Tenure
237	Ray, Emily Stembridge ... ..	Parish Church, Ballhowton, Glasgow (Scotland) 1873-1921 ... ..	48
238	Rhodes, Miss ... ..	All Hallows, Lombard Street, London, E.C., 1812-65 ... ..	53
239	Rickard, Mrs. Alice Cambridge ... ..	Holy Trinity Church, Catford, London, S.E.6, 1886 ... .. (at present)	42
240	Robinson, John (organist of Westminster Abbey, 1727-62) ... ..	(1) St. Lawrence Jewry (London), 1710-62 ... .. (2) St. Magnus, London Bridge, 1712-62 ... ..	52 conjointly 50
241	Savage, E. W. ... ..	St. Thomas's Church, Winchester (Hants), 1883 (at present)	45
242	Seyn, Charles (contrabassist and 'cellist, Philharmonic Society) ... ..	St. Mary's Parish Church, Upper Street, Islington, London, 1839-85 ... ..	46
243	Shaw, J. Patterson, F.R.C.O. ... ..	St. Helen's Church, Northwich (Witton), Cheshire, 1881 ... .. (at present)	47
244	Smothergill, William ... ..	All Hallows by the Tower of London, 1770-1823 ...	53
245	Spackman, Lewin ... ..	Parish Church, Corsham (Wilts), 1882 (at present)	46
246	Stear, Charles Wesley ... ..	Grammar School, Tyndall's Park, Bristol, 1885 (conjointly with St. Mary's Church, Tyndall's Park, for many years, and which he still holds) (at present)	43
247	Stone, William ... ..	St. John's Church, Weymouth (Dorset), 1881 (at present)	47
248	Taylor, James ... ..	St. Werburgh's Church, Dublin (the Vice-Regal Church before the erection of the present Chapel Royal), 1866 ... .. (at present)	62
249	Thorne, George (died, March 31, 1926) ... ..	Holy Trinity Church, Weymouth (Dorset), 1876-1925 ... ..	49
250	Tomlinson, James ... ..	Corporation Organist, Town Hall, Preston (Lancs), 1882-1927 ... ..	45
251	Walsh, George Richmond ... ..	St. Peter's Church and St. Mary's Church, Barton-on-Humber (Yorks), conjointly, 1870 (at present)	58
252	White, H. G. ... ..	Parish Church, Tintagel (Cornwall), 1879 (at present)	49
253	Wilde, Algernon Sidney ... ..	Abbey Church, Wymondham (Norfolk), 1882 (at present)	46
254	Winter, Leonard G. ... ..	Angel Street Congregational Church, Worcester, 1888 ... .. (at present)	40
255	Young, Henry ... ..	Parish Church, Buckingham (Bucks), 1871 (at present)	57

[Dr. Henry J. Edwards writes pointing out that his period of service at the Parish Church, Barnstable, is *sixty-two* years, not *forty-two* as given in last month's list.—EDITOR.]

#### SOME OF THE LESS-KNOWN SONGS OF SCHUBERT

Mr. Fox-Strangways has given special attention to the songs of Schubert, and his recent lecture on the above subject at the Musical Association proved to be of particular interest and value, as it was really a critical dissertation on the composer's methods. He said that Schubert had been reproached for choosing words that were less than great, but it had to be remembered that until the 18th century German poetry was largely dependent on French models. Lessing was the first to throw off the yoke, but, unfortunately, he did not write lyrics. For his early songs, Schubert could find only the scholarly Mattison and the solemn Klopstock. In Goethe he found the real thing, and he seldom failed with any lyric of his.

One of the feeblest of his poets was Schubart, who was content with versifying pretty ideas, but Schubert had got two fine songs out of him, and one famous one, 'Die Forelle.' 'An mein Clavier' provided lovely music, and 'An den Tod' suggested to Schubert a powerful use of modulation. In von Platen's 'Die liebste mich nicht' and 'Die Liebe hat gelogen' Schubert attained a wonderful poignancy, in the latter by means of a high *fessitura*, which a singer who can manage it can make most telling. Schiller was the most disappointing. Unfortunately, Schubert came to him early in life, before he had acquired his real

technique. Schiller was really an historian, and it was the mental horizon of the historian that stood in the way of the unified conception demanded by a lyric. He says too much. The true reconciliation of the universal and the particular is found in Goethe, and, later, in Heine. Each line vibrates with many meanings beyond its own, and will therefore bear the emotion that music is there to add.

Everyone who looked through Schubert's songs in chronological order must see how long it took him to acquire his technique. Amongst his early defects in various songs were such things as too many full closes; the accompaniment sticky, leaving the voice to do all the work; a lack of connection between the phrases; too many keys which were too mechanically introduced. It was because these were just the things he triumphed over afterwards that they were worth mention.

One aspect from which we might view his songs was that of a general incorporation of recitative in lyrical forms. The whole spirit of 'Die Doppelgänger' was that of an impassioned declamation; yet the stanzas were treated metrically and separated by *ritornels*. In a broad sense, too, the unity of Schubert's cycles depended on this fusion, and on their general likeness to his ballads, which Beethoven spoke of as ten songs rolled into one. Thus, 'Die Schöne Müllerin'

might be taken as one long ballad, having its lyrical as well as its declamatory moments.

Objection had been taken to Schubert's fondness for the chord of the diminished seventh. He was the first to exploit its modulatory powers; he never seemed to tire of it, or of its congener, the German sixth. It is a characterless chord, and is therefore useful in supplying a neutral tint. The other characteristic harmony in Schubert was the alternation of major and minor, not only for direct contrast, but to effect modulation such as in the slow movement of the 'Unfinished' Symphony, where he moves through the tonic minor to the minor mediant, and in the slow movement of the B flat Trio, where he moves to the sub-mediant. This landing in a key a major third away was typical of Schubert. It is a very good place to go to, but his way of going there became a mannerism.

Did the words decide the form of a song? Yes and no. Yes, in material matters, such as whether the strains were to be A B A B or A B B A, whether the time was iambic, or trochaic, and the like. No, in the broader sense. A composer set what he found in a poem, which has many meanings (if not, it would be prose), and every composer did not find the same thing. Schubert took the simple, obvious mood, and set that; he was a pioneer, and was not looking too closely into details. He was reclaiming land from the sea and building the dyke; others entered into possession and farmed the land.

A lyric was an attempt to say one thing and to say it well. It must of all things have unity. A composer came to it armed with all sorts of devices that he had learned in quartet-writing and elsewhere, and selected from his armoury the device that would best bind the song into one utterance. Sometimes it was a recurrent figure, but with Schubert it was often the bass. The lecturer enumerated seven different kinds of basses to be found in the songs, quoting examples, and pointed out that they were typical because they were a clear example of what Schubert was so good at—two-part counterpoint. He seldom tried for more than two parts, and when he wrote these they always sounded as if they were made for each other, as well as being severally melodious. They gave distinction to harmony that was, if anything, too neat and tidy, even conventional.

Schubert was a singer, and in his songs never forgets how a singer would feel. He does not break off to comment or refine, as Wolf perhaps would. Nor does he work an idea to death, as Schumann did latterly, nor give all the fun to the pianist, as Brahms occasionally does. A singer will revel, too, in his frequent use of recitative, because it gives a sort of fulcrum for the lyric to work on, and makes him feel that he has a real message to deliver.

Something must be said about Schubert's melody, difficult as it was to make words say anything explicit of so intangible an experience. If we might compare the part played by harmony in music to the part played by geology in Nature, and if counterpoint was like the natural forces that acted upon and modified and, to some extent, made that geology, then we might say, perhaps, that melody was the scenery which resulted from the two. For a melody was not a mere series of equally important notes, but a chain binding together points of vantage; and these points of vantage were posited by the harmony and emphasised and set in relief by the counterpoint. In short, a melody was not the top line only, but every note, with all its implications from first to last.

A melody might have 'sweep,' which was principally got by minute climaxes. Another point was 'articulation' or metrical variety. In 'Who is Sylvia?' there were nine varieties of metre in its twenty bars. Thirdly, we wanted a melody to say something, not to describe, of course, but to characterise; not to tone-paint, but to define the mood. Schubert's melodies seemed so life-like. It was not that they told the story—only the words could do that; but they followed each turn of it with, at their best, absolute fidelity.

Such a song as 'Eifersucht' never faltered; it went on picking up point after point, just as if it were the echoes back from the woods behind the stream. Perhaps Schubert got this skill from his immense practice in the writing of declamatory passages, from schooling himself to find the musical *mot juste* in every conceivable set of circumstances. Lastly, there was the *melos*, the general shape, as regards pitch and interval, that the melody took.

In the course of the paper, Miss Margaret Harrison and Mr. Owen Bryngwyn sang a number of Schubert's songs as illustrations.

## London Concerts

### THE PROMENADE CONCERTS

Thanks to the B.B.C., the 'Proms' are still in being. The thirty-fourth season began on August 11, with all the usual enthusiasm. The programmes mainly follow customary lines. A good move is the increased prominence given to Brahms (Wednesdays).

Fourteen new works are announced, the composers being Tansman, Kodály, Godfrey Sampson, Strauss, Sowerby, Sibelius, Arthur Benjamin, Edgar Bainton, Rubin Goldmark, Casella, Bach-Schönberg, Eric Fogg, Gordon Jacob, and Dorothy Howell.

Only one first performance has occurred in time for these notes—a Pianoforte Concerto by Tansman (August 16). It failed to make much impression, despite the deft playing of the soloist, Mr. Hely-Hutchinson. Perhaps soloist is hardly the word, for Tansman treats the pianoforte rather as a mere constituent of the orchestra. The music is of the sort of which too much is now being turned out. Scraps of tune are reiterated apparently on the principle that if a theme is repeated often enough it acquires significance. This is true—in fact it is a principle of which composers have made much. But Tansman doesn't. He scores piquantly, but a prolonged and maddening dose of triangle obliterated most of the pleasing impressions.

It is good to note that audiences have been large, and that Sir Henry Wood and his players have settled down quickly to a capital level of performance.

### MARIANI'S ITALIAN MARIONETTES

There is not a great deal of first-rate interest to musicians in the performances now being given at the New Scala Theatre. This side will, no doubt, develop. (Our visit was on the second night.) But there is abundance of humour, much of which will appeal specially to musicians—e.g., the airs and graces of the puppets during the delivery of a top note, and, above all, the richly comic pianist in the concert-party item. The dancing and acrobatic performances were admirable. The illusion is positively uncanny at times. The party of singers who provided the vocal part of the potted 'Geisha,' and other numbers, were disappointing on the night of our visit. Some of their singing was frankly bad. Nor were the musical interludes by Julia Chatterton and Herbert Bedford up to the mark. There is an alert little orchestra, and when the intervals are shorter, and the singing improved, the show will be first-rate all round, instead of only on the marionette side as at present. Anyway, these astonishing and delightful puppets should not be missed.

A course of twenty-four University extension lectures on 'Some 19th-century Composers' will be given at Morley College (61, Westminster Bridge Road, S.E.1) by Miss Elsa West on Fridays at 7.30, commencing on October 5. The lectures will be fully illustrated with chamber music, pianoforte, and vocal examples. For full particulars apply to the hon. secretary, Miss Ethel Weedon, at the College.

## THE WELSH NATIONAL EISTEDDFOD

After Holyhead in 1927, with its broad views of sea and coastline, the sombre and congested Rhondda valley was this year the scene of the Royal National Eisteddfod of Wales.

Treorchy is not the most forbidding-looking of the industrious townships which are strung along the course of the Taff above Pontypridd; but if we think of what the place might have been if only a little foresight had been exercised and a little care for the amenities of life, instead of the Victorian ferocity in getting rich quick, when the Rhondda collieries were first developed, the scene is depressing enough. The hills are still noble, but they are denuded of trees and disfigured by innumerable slag-heaps.

The Treorchy Eisteddfod was one of the least comfortable—one of the most restless and fiercely crowded—in a series of celebrations that are never noted for comfort; but it has to be recorded as a particularly interesting and successful one. The test-pieces were above the average Welsh standard. The principal competitions were fought out by numerous contestants; and the evening concerts had, in spite of certain hostile circumstances, quite brilliant qualities.

A number of rather feeble compositions were, as usual, heard in the tests, owing to the importance attached to the representation of Welsh composers at all costs. But there was after all small cause for grumbling at a festival which included Parry's 'Blest Pair of Sirens' (chief choral) and 'There is an old belief' (second choral), Schubert's 'Song of the Spirits over the Waters' (chief male-voice), Byrd's Lullaby, and the Rhine-maidens' Trio from 'The Twilight of the Gods' (women's choirs), the first movement of the 'Eroica' and Holst's 'St. Paul's Suite' (orchestras), and Purcell's 'Mad Bess,' Schubert's 'Doppelgänger,' and arias from Bach, Tchaikovsky, Moussorgsky for the solo singers.

Something both charming and new in the way of Welsh music was Dr. David de Lloyd's 'Chain of Folk-Songs,' in the women's choirs competition. Otherwise Welsh music did not show up with much distinction. On the other hand the choral singing both in the competitions and at the concerts was often magnificent—a compensation for the trials of a sojourn in the Rhondda. The classes for solo singers brought out a number of interesting voices; and South Wales may be proud of the six amateur orchestras which turned up to play the 'Eroica.'

The principal works at the evening concerts were the 'St. Matthew' Passion, 'Elijah,' and 'The Dream of Gerontius.' There was also a symphony concert by the London Symphony Orchestra. Sir Thomas Beecham was to have conducted this concert, as well as adjudicating in the chief competitions, but at the last moment his health failed, much to the disappointment of all the Eisteddfodwyr. Mr. W. H. Reed took his place. The L.S.O. also accompanied 'Blest Pair of Sirens'—in a competition that lasted from noon till 6.30.

The evening concerts at the Eisteddfod suffer from the drawback that the day's time-table invariably becomes dislocated, and the evening programme always starts late. Many of the participants are already weary after twelve hours of excitements and solemnities. And since a good part of the vast assemblies leave for distant parts by train, there is a steady exodus after about 9 o'clock. On the night of the 'Passion' performance it would have seemed extraordinary to an uninformed stranger to see, in music-loving Wales, the departing stream of 'early Britons' throughout the second part of the work, a stream which became a surging torrent during the last few numbers. As a matter of fact, time could have been saved that night by dispensing with applause and encores. The purist might have protested against performing the 'Passion' at all in circumstances that rather suggested a railway terminus on a Bank Holiday. But the value of it lay in bringing Bach home to a good many thousands (for after all there were still some

thousands left at the end), and especially in the choir's saturation in the music.

The Festival choir was a remarkable organization. The six hundred singers had been rehearsing four times a week for twelve months. The conductor was Mr. John Hughes, the organist of a local chapel. Treorchy has every reason to be proud of this young man. To have trained the choir to such a pitch of excellence and to conduct the three great works with a strange orchestra which the singers had never heard until the week of the Festival, proved a real talent.

The circumstances were all against serenity and fine shades. Choir and conductor took the bull by the horns and triumphed by force of urgency and brilliance. They seemed quite unperturbed by the incessant comings and goings and by the fierce disturbances from the nearby railway junction—disturbances that pointed to Honegger rather than Bach and Elgar as the appropriate composer for a Treorchy Festival. Mr. Hughes might have added to the dignity of the 'Passion' performance by restraining his singers from applauding themselves and also by standing out against the performance, by way of conclusion, of Welsh hymns, which are noble and inspiring in their place, but which seemed out of it after an evening of Bach, as also after 'Gerontius.'

In the 'Passion' the narrative was sung rather drily and tightly by Mr. John Adams, but a fine performance of the bass music was given by Mr. Harold Williams. The women soloists were Miss Bessie Jones and Miss Dilys Jones.

'Elijah' was thrilling to hear. It was as though not a soul among the performers had heard that the work was hackneyed and threadbare. All believed in it, and made us, too, believe in it again. The smashing weight of the choral tone was something to wonder at. Mr. Horace Stevens much impressed the audience by his well-known and stately performance of the title-part.

'Gerontius' was a more daring undertaking for the Rhondda singers. The intonation rocked in the big chorus in the first part, and there was a misfortune in 'Lord, Thou hast been our refuge'—but as many of the singers had had no orchestral rehearsal at all, this was nothing to make much of when the rest of the choral singing was so stimulating. One has rarely seen an Eisteddfod audience so engrossed and hushed as at this performance. If it were not for the difficulties of the orchestral music, Elgar's oratorios would assuredly have a great vogue in Wales. The romanticism of his religious feeling is obviously the very thing for this emotional people. It is not too much to say that, whatever the imperfections, it was a great performance. The choir had learnt the demons' music to a T. 'Praise to the Holiest' stirred one's blood.

The soloists were good. Mr. Steuart Wilson has not been heard to better advantage. He sings with more breadth and more warmth than of old. He still clouds his voice unnecessarily by giving his 'i' a suspicion of 'oy' sound. Miss Margaret Balfour sang with the fruity richness for which she is famous. One could well dispense with some of the fruitiness in exchange for truer words. The vowel 'eh' is Miss Balfour's worst trap. It leads her into over-pressing, distortion, and false intonation. The bass, Mr. Watcyn Watcyns, was not quite in his element. He had a fine voice, but it was too veiled, and he sang stolidly from note to note without ever managing to carry off a phrase as it stood.

Mr. Reed conducted Beethoven's second Symphony and other works at the orchestral concert. He can seldom have known such a day, used though he is to hard work. He was judging violinists all the morning; he led the orchestra in the 'Blest Pair of Sirens' competition all the afternoon, and can have had barely time for a meal before the exacting evening concert began. Mr. Tudor Davies sang, and Miss Maude Gold played the violin in this programme.

The 'chief choral' was one of the best competitions ever known at an Eisteddfod—thanks largely to Parry's noble work. The second test was 'Cwyn y Gwynt' ('The Plait of the Wind'), by John Hughes, an unaccompanied part-song of meagre content, which outstayed its welcome. All the thirteen entrants turned up. The conducting was the general weakness of the afternoon. The singing was often of splendid quality, and that meant that the would-be conductors were good choir-trainers. Curious, then, that they should have taken so little trouble in acquiring the art of conducting. They nearly all fussed with their choirs as though at a rehearsal. 'But, good people' (one was inclined to say), 'practising is over now—it is the day—forget technics, and think only of the music, of the poetry, of Milton, of all things great and uplifting.' But nothing of the sort occurred to anyone; and consequently we had little that resembled a true performance of 'Blest Pair.' Some people (Fishguard, for example) were terribly insensitive, and took the piece as a march. Hereford was more feeling, but Ystalyfera was the first to utter 'O may we soon again renew' as though it had an intense meaning. If this sounds disparaging, it must be said that the vocal material was magnificent all the afternoon, and a good conductor could, after an hour, have given a superb performance with any one of the choirs. The marks were:

Ystalyfera ...	198	Port Talbot Choral ...	177
Ammanford ...	190	Risca ...	168
Rhymney ...	187	Llanelli ...	165
Port Talbot District ...	184	Tabernacle (Cardiff) ...	154
Mid-Rhondda ...	182	London Cambria ...	153
Hereford Harmonic ...	181	North Gwent ...	152
Fishguard ...	180		

The tests in the 'second choral' were a movement from 'Jesu, Priceless Treasure,' Parry's 'There is an old belief,' and a part-song by J. Morgan Lloyd. Six choirs sang. The marks were:

Porth ...	264	Ynyshir and Wattstown ...	243
Pontygwaith ...	256	New Tredegar ...	240
Bettws Choristers ...	245	Hirwaun ...	235

I could not hear the chief male-voice competition, which resulted in a win for Swansea (192), with Dowlais and Morriston equal seconds (185). The second male-voice contest was a disappointing affair, simply through the fault of the characterless music (part-songs by Protheroe and Dan Jones). An American choir of Welsh miners from Scranton, Pennsylvania, won the first place amid wild scenes of congratulations. Cwmbach was placed second, and Haverford West third. The Welsh Guards choir appeared in this competition and made a brave show—but did not sing well. There was, in fact, nothing to boast about by anyone. The Americans sang with excessive contrasts and explosive effects. They had apparently not a thought for what they were singing about.

The women's choirs, on the other hand, made a very pretty competition. Five choirs survived the eliminatory test. The marks in the final were:

Dowlais ...	290	Porth ...	267
Clydach ...	281	Kenfig Hill ...	262
Ilford, London ...	277		

The orchestral competition, in which the 'Eroica' was the test, was possibly the best of its sort ever known at a competitive festival. The marks allotted by Mr. Reed were:

'Beethoven' Orchestra (Cardiff) ...	90	Mond Orchestra ...	84
Mid-Rhondda ...	88	Porth ...	83
Merthyr ...	86	Afan ...	80

Great numbers took part in the solo competitions. It is a peculiarity of the Eisteddfod (as compared with English competitive festivals) that professionals and quasi-professionals do not despise the prizes and the fame of a success at the festival; and, consequently,

the true amateur is hardly in the running. Welshmen should ask themselves whether this is a desirable state of things. We certainly heard some distinguished performances in the finals, particularly by the men. Mr. D. J. Harries and Mr. Ben Jones both sang 'Der Doppelgänger' really well in the baritone class. There was a strikingly fine bass, Mr. John Pennar Williams, who excited much interest with a performance of the Monologue from Act 2 of 'Boris Godounov.' The leading tenor, Mr. Emlyn Burns, was rather 'tight' in production, but he might, one fancied, have the making of a first-class singer. Both he and the bass were giants.

There was a novel and interesting competition for pianist-composers. The award went to Mr. Mansel Thomas. A prize offered for a children's operetta was won by Mr. Haydn Morris, and Mr. H. Hughes won a prize for an orchestral fantasy.

The principal adjudicators were: Sir Henry Coward, Dr. David de Lloyd, Dr. Dan Protheroe, Dr. Hopkin Evans, Dr. David Evans, and Mr. W. H. Reed.

C.

#### ROME COPYRIGHT CONFERENCE: INADEQUATE BRITISH DELEGATION

A letter appeared in *The Times* of July 10 claiming that Britain's representation at the Rome Copyright Conference was totally inadequate compared with that of other countries. The signatories to the letter were Sir J. M. Barrie, President of the Incorporated Society of Authors, Playwrights, and Composers; Lord Gorell, Chairman of the Committee of Management of the Society; Arnold Bennett, John Galsworthy, John Masefield, G. Bernard Shaw, Messrs. Constable, Messrs. Longmans, Green, Messrs. Macmillan, Sir John Murray, Messrs. Thomas Nelson, and Humphrey S. Milford, Oxford University Press.

The British delegation, complained the signatories, in spite of requests addressed to the Board of Trade both by the Society of Authors and by the Publishers' Association, was composed merely of three Government officials who, however able in their own spheres, could not be considered in any sense to be representative of the persons most vitally interested in the results of the deliberations. Moreover, the chief delegate even of these was called away from Rome by our Government for an important portion of the sitting of the Convention. 'It is surely time,' they urged, 'that the British Government grasped the fact that literary property is a subject worthy of serious attention, and that its protection is essential to the country's welfare.'

Messrs. Chappell, in a letter to *The Times* of July 12, said that while no reflection was cast on the able and courteous gentlemen who represented Great Britain at the Conference, the fact remained that neither literature nor music had their claims presented in any sort of representative sense by the British Government.

According to Sir John Murray, Italy had twelve delegates and France and Germany ten each, compared with the three from Great Britain.

The *Observer* of Sunday, July 15, in a trenchant comment declared, 'By dispatching three officials to the Rome Conference on Copyright, the Government has maintained our national reputation for Philistinism. Other countries were represented by men of letters, or by authorities on the questions at issue, but our own Board of Trade disregarded the representations of the Society of Authors and the Publishers' Association. In France such conduct would have endangered a Government; but it does not appear to have disturbed our own House of Commons.'

There are a few vacancies (all voices) in the St. Martin-in-the-Fields Choral Society. Rehearsals on Wednesdays, 6.15 to 7.30. Apply to the hon. secretary, 6, St. Martin's Place, Trafalgar Square, W.C.2.

## Music in Wales

**ABERYSTWYTH.**—A Musical and Dramatic Festival in connection with the Cardiganshire Federation of Women's Institutes took place at the College during the last week in July, in which parties from the institutes of neighbouring towns and villages assisted. Welsh folk-songs and part-songs were sung, and Welsh and English dramas were performed. In the absence of the Countess of Lisburne, Mrs. Stapleton presided, and said that they endeavoured to stimulate a greater love for music and drama throughout the Women's Institutes of the country, and were organizing competitions next year.

**BARRY.**—On July 19, as part of Barry's carnival week celebrations, a massed concert was given by the National Orchestra of Wales, conducted by Mr. Warwick Braithwaite, and a thousand Barry children, conducted by Mr. W. M. Williams. Orchestral items included the Overture to 'Tannhäuser,' selections from German's 'Merrie England,' and Tchaikovsky's 'Nut-Cracker' Suite. The school-children sang national airs and gave an exhibition of country dances, accompanied by the united orchestras of the Barry schools. Dancing on the green followed the concert.

**BRIDGEND.**—The annual meeting of the South Wales branch of the National Union of Organists' Associations took place at Nolton Church Institute, followed by an adjournment to St. Mary's Church, Nolton, where an organ recital was given by Miss Marjorie Fuller, assisted by Mr. Brinley Llewelyn (baritone) and Miss Eluned Leyshon (violin).

**NEWTOWN (MONT.).**—A Children's Festival took place in the County Pavilion on July 26, when songs and part-songs were sung by a massed choir composed of the children belonging to the elementary schools of the town and surrounding villages. An orchestra, representing a number of violin classes attached to the schools, played a number of special arrangements, including a Gavotte by Bach, Handel melodies, and Corelli's Sonata in F, besides accompanying the choristers in some of their songs and dances. Choral numbers included Mendelssohn's 'O for the wings of a dove,' Elgar's 'The Snow,' Sullivan's 'The long day closes,' and Walford Davies's 'Blow, wind, blow,' and instrumental solos were given by some of the young players. The conductors were Sir Walford Davies, Mr. Bumford Griffiths, and Miss Dilys Lodwick, the last-named having been chiefly responsible for the instrumental training.

## Musical Notes from Abroad

### THE BADEN-BADEN FESTIVAL

It must be admitted that the second Baden-Baden Festival, held on July 13-15, did not come up to the expectations of its many visitors. The ideals from which the Festival took birth are still in vigour, but actualities have borne too heavily upon them. Little comes of trying to force the pace of musical production, the tendency being rather to increase the output of poor work by musical amateurs. The three musicians who are responsible for the present Baden-Baden Festival—Paul Hindemith, Josef Haas, and Heinrich Burkhard—resolved to impose certain problems upon young composers who wished to compete for the honours of the Festival; so they ordered organ works and cantatas, with the object of reviving musical ways and means that had gone out of fashion. This put the composers in a difficult situation, for both organ works and cantatas live from a religious spirit which is not that of our epoch. What they could attain at the utmost was an artistic achievement based on new methods. Even that, however, was attained only by Philip Jarnach, who, fully conscious of what had been

done in the past and of what had to be done in the future, has written a 'Romanzero' for organ both of masterly architecture and of a certain novelty in part-writing: a work that may be called romantic without sentimentality. All the other composers who devoted their efforts to organ works remained faithful to the Reger model, or could not even arrive at that. They obviously had composed, not spontaneously, but by effort.

In the case of the cantata, the difficulty appears even greater than in that of organ music. Cantata form is capable of so many interpretations that there would be an embarrassment of choice for a composer really penetrated with the religious spirit that gave birth to that form of composition. These composers, however, gave up creating in a churchly spirit. Taking a more general and worldly view of cantata form—even treating it as occasion for parody—they produced works in which many interesting details were to be found. The only one who followed his own inspiration was that Josef Matthias Hauer, who, at the Frankfurt Festival, had won hearty applause by one of his symphonic pieces. This time he went back to some poems by Hölderlin, that unhappy German romantic poet who was so intimately connected with music. He calls his composition a chamber oratorio for stage or concert performance. A chamber orchestra, choir, and soloists are acting together or also against each other, for it is the pantheistic idea expressed by the poem that has to be translated into the language of music. Hauer, who, as a theorist, has never been taken very seriously, is certainly much better than his theory. Finding out by intuition the deepest sense of the poet's words, he renders it in a style interesting both from the melodic and the harmonic point of view. He brings about emotion in the audience. Hermann Scherchen conducted the work with that fervour of his own that proves so favourable to all that he performs. He is more than reproductive; he re-creates. Hauer is indebted to him for part of his great success.

Among the other works produced under the title of cantatas, Milhaud's 'The Return of the Lost Son,' to words by André Gide, was not free from monotony, partly owing to the character of the poem itself. But it was very interesting in its elements of style, the words having found their melodic counterpart as well as their instrumental interpretation. How far from Milhaud, who is known to be gay and witty, does Hugo Herrmann stand! Herrmann uses solemnity as a point of parody, availing himself of the old forms such as chaconne and fugue, for a treatment of verses by Christian Morgenstern, a German poet who gives a metaphysical sense to nonsense.

It is particularly in the field of opera that parody plays its best card. Woe to the operatic composer who dares to take sentiment seriously! Krenek, who timidly ventures into the romantic territory, is in risk of exclusion from the company of modern composers who count. They begin to abhor him, while imitating him. The short operas which were performed on the third evening, offered, indeed, some specimens of the daring spirit of sundry young composers. They are even daring enough to fall into amateurishness. Among them, however, we meet a certain Walter Gronostay, a Schönberg pupil who is on the way to give up his master's teaching and is gifted enough to find a way for himself, provided he cares to try. For the present, he holds a critical standpoint to all that embodies musical feeling, but in this more external attitude he knows how to express himself. He has written a one-Act opera called, 'In Ten Minutes,' but it takes him nearly forty minutes to carry out his ideas. His sense of the theatre brings him near to Ernst Krenek, whom he resembles in being his own poet. Of course, this composer of twenty-two is in the first stage of his artistic evolution. Being master of an idiom all too common in present-day music, he has to shake off the different influences that have formed his style.

That the one-Act opera can take on a serious character is proved by 'Saul.' Its composer, Hermann Reutter, seeking inspiration from a drama by A. Lernet-Holenia, succeeds in giving us a moving musical sketch. He catches the biblical king in the very moment of his visiting the Witch of Endor, whose prophecies fully deprive him of all hope of saving throne and life. Reutter has not in vain heard Alban Berg's 'Wozzeck.' But in one point he differs widely from Berg, for he is so sparing in his own contribution that he may be said to have written incidental music, though of greater value than the word implies in the emphasis that it gives to the great moments in the drama. It goes without saying that the artists who took part in these different operas had to be actors rather than singers.

The association of music with the film which had made its appearance last year, provided some interesting experiments. No doubt the Americanism that rules in the realm of moving pictures likewise makes itself felt in the music accompanying them. It must, however, be added, that some composers in this genre try to achieve an art work in miniature. Darius Milhaud, who has the expression of actuality at his finger-tips, gives the signal to other musicians who devote themselves to this task. Among them we find again Hugo Herrmann, playing out his formal mastery in machine-like movement; Ernst Toch, who proves very witty; and some others who are not able to run as fast as the film. The actuality of the latter seems to deride all the efforts of greater musicians.

ADOLF WEISSMANN.

#### HOLLAND

Eugène Goossens, who appeared in the dual capacity of conductor and composer at the eleventh concert of the 'International Cyclus' given by the Amsterdam Concertgebouw Orchestra, won a decided success, the public evidently enjoying itself, and the critics admitting his cleverness, though making the (to them) inevitable comparisons. 'A through and through romantic *Pultrvirtuoso*,' was the description of one critic, 'who recalls many attitudes and gestures of Mahler's as represented in Böhler's silhouettes. But Goossens works more for effect than did his illustrious example.' The clash of temperament which appeared in the simple interpretation of the solo part of a Mozart Concerto by Elly Ney and Goossens's more 'worked' accompaniment caused adverse criticism, while his own 'Sinfonietta' was found to be moderately modern, not in any way romantic, 'extremely clever, but not very attractive in spite of its personal character.'

A bigger success both with public and critics was achieved by Rae Robertson and Ethel Bartlett, who played at the Scheveningen Kurhaus under Prof. Georg Schnéevoigt (with the Residentie Orchestra) Bach's Concerto in C minor, No. 2, for two pianofortes, and gave as an extra a short work by Couperin. Of novelties there have been only two items which fall strictly into this category, both by residents at The Hague. Alex Voormolen's 'Een Zomerlied, 1928,' dedicated to Schnéevoigt, is probably the best work, taking it all round, that he has yet written, certainly it is the most effective and original of his orchestral works. It owes less than any of its predecessors to the French influences to which the composer laid himself open in his later student days, and therefore is a more serious contribution to the growing corpus of Dutch national music.

César Hinderdael, a member of the orchestra, provided the second novelty in the form of a very pleasant Suite of 'Country Sketches in the Summer,' for oboe and orchestra, which he himself conducted, and the solo part of which was beautifully played by Jaap Stotijn. Stotijn also played magnificently in Haydn's Concerto in C major, which was admirably conducted by Ignaz Neumark. A couple of works for four cellos,

by Jules de Swert and W. Fitzhagen, were an unusual but quite welcome item in one of the soloist concerts, and were played with perfect balance and a sense of style by four members of the orchestra—Messrs. C. van Isterdael, F. Zurhaar, W. Wegerif, and J. Bakker.

It is now definitely stated that Prof. Schnéevoigt will retire at the end of the present season, and will probably settle in America. Before he goes a special concert will be arranged with the usual social farewells. Another change in the musical life at The Hague will be brought about by the retirement of Prof. Richard Stronck from the directorship of the choral society 'Excelsior,' which will take place at the end of December. For the annual performance of the 'St. Matthew' Passion his place will be taken by Antoon Tierie, who, it is stated, will probably accept the permanent post which will be offered to him. The Italian Opera Company is busy making arrangements for the new season, which will open with a performance, the first in Holland, of Puccini's 'Turandot.'

HERBERT ANTCLIFFE.

#### VIENNA

##### THE 'SAENGERFEST'

For three or four days Vienna has been the scene for the assembly of more singers than have probably ever met anywhere at the same time. Approximately 150,000 of them gathered from Austria, Germany, Czechoslovakia, from the United States and the various overseas colonies—in short, from all countries where societies still exist for the cultivation of what the Germans call 'Männergesang.' The value of such gathering and singing is on the whole problematic from the musical point of view; it is a social affair rather than a serious musical function. Unfortunately, many people—especially foreigners—mistook these amiable social gatherings for a solemn Schubert Festival and for a matter seriously related to Vienna's musical life. Apart from such mental reservations, it was surely a thrilling, if not an artistically inspiring, spectacle, to see forty thousand singers assembled for a concert attended by as many hearers.

The one artistic event of the Festival was the first performance anywhere of Richard Strauss's latest choral composition, entitled 'Die Tageszeiten.' Strauss composed it for, and dedicated it to, 'the Schubert Bund, of Vienna, and its conductor, Victor Keldorfer,' who gave the first performance. It is a cycle of four songs for male choir, with orchestra, and is built on four poems by Josef von Eichendorff, the German poet who inspired so much of Hugo Wolf's finest lyric utterances. Strauss has created here four contrasting pieces of appealing simplicity of feeling—complex enough to rank them far above the usual Männerchor literature and close to a kind of symphony for human voices; yet sufficiently popular in vein and structure to make them useful to the amateur vocalist, and enjoyable to the lay listener. Beside the intricacies of 'Wanderer's Sturmlied,' Strauss's earlier effort in this realm, this music ranks as 'Ariadne auf Naxos' would rank beside 'Elektra': simpler, more transparent in construction and harmony, more serene in mood, the product of one who having coped with and solved many a self-posed problem, rests on the summit to look back upon a life replete with strife, and gather the sweet fruits of long experience. Not a 'new' Strauss, nor the Strauss of old; but the present one in his happiest mood.

BRITISH ARTISTS: THURSFIELD, COHEN, AND DAVIDSON

Amid the general and rightly bewailed deterioration of the *Lieder* style as it is to-day practised (not cultivated) in the German-speaking countries, it was a surprise and pleasure to hear a British singer undertake and carry through nobly the mission which her German fellow-artists neglect. I am speaking of Anne Thursfield, not a stranger at Vienna, but this

time fully recognised at her real worth as a *Lieder* singer. She sings the complex and subtle mood-pictures of the great German song-writers with a perfection of style, a wealth of atmosphere, finesse of interpretation, and plasticity of diction which recall Lula Mysz Gmeiner and Julia Culp in their best days. Excellent, too, was the impression created by Malcolm Davidson, a British baritone who is at once a singer and a musician. Seriousness, intellect, taste, and artistry were the virtues which he disclosed at his debut, in addition to a fine, if not fully finished, voice. His musical and linguistic versatility were worthy of high praise, and a number of songs of his own workmanship were appealing and effective, though perhaps too uniform in mood. A third British artist who impressed us is Miss Harriet Cohen, a pianist of excellent technical equipment and, what is more important and rare, of emotional gifts and stylistic maturity.

#### THE SALZBURG FESTIVAL OPENS

The 1928 Salzburg Festival, or what has been seen of it at the time of writing, unrolls under less favourable circumstances than its predecessors. The introductory difficulties were those of former years: financial resources incommensurate with the high ambitions of the promoters, disinclination on the part of the Austrian State to subsidise the Festival scheme, and uncertainty, up to a short time before the scheduled date, as to its realisation. Ultimately again a *Mæcenas* was found to defray the cost for the furtherance of what is on solemn occasions referred to as the 'Festival Idea,' and less solemnly recognised as a means to attract international tourists.

Such is, of course, almost everywhere the motive of music and theatrical festivals in our time. But Salzburg, with its historical traditions and loftily expounded ideal dogma, should be particularly exacting as to its annual festival programmes. What we have sorely missed in former years is again, and more clearly, absent—a fundamental artistic plan and constructive ideas. It is easy, of course, to reproduce year after year the current Mozart performances of the Vienna Staatsoper and Max Reinhardt's current Viennese successes, trimming them with occasional new offerings—as, this year, Schiller's 'The Robbers'—and with the ever-present production of 'Everyman,' which has long lost its hold even on the Reinhardt enthusiasts, who have seen it for eight successive summers, with better casts and with costumes betraying less the wear and tear of time and use. In view of such offerings, one is inclined to doubt the wisdom of the celebrated men composing the 'advisory committee' (Richard Strauss, Franz Schalk, Hugo Hofmannsthal, and others), and understands their absence from at least the first half of a Festival which benefits from their illustrious names. Public attendance, too, has not been very large, and though many will, no doubt, come for Reinhardt's productions and the guest season of the Vienna Opera under Schalk and Bruno Walter later in the month, it will benefit 'tourism' rather than prove the artistic value of the much-proclaimed 'Festival Idea.'

A bow to history, inevitable in this country and quite appropriate, opened the musical portion of the Festival: Orazio Benevoli's Inauguration Mass, written for and first produced at the completion and dedication of Salzburg Cathedral. Gigantic in proportions, rich in polyphony, the work yet remains to our generation little more than a historical document not devoid of monotony and dryness. Conductor Messner acted wisely in interpolating two *a cappella* Motets by Buonamici and Bernardi, beautiful and far more durable music which made a welcome contrast.

#### RUSSIAN OPERA

The most interesting event at Salzburg this year has so far been the season of Russian opera given by Russian singers from Leningrad. Though somewhat haphazardly introduced into the Festival scheme, it was welcome as an innovation; and harassing as

it proved for certain political circles, was promising from an artistic viewpoint. The Operatic Studio of the Leningrad Conservatory of Music had been described to us as the essence of the new Russian school of operatic interpretation.

Four works were produced: Mozart's 'Bastien and Bastienne,' as a compliment to the historical *genius loci*; Bernhard Paumgartner's comic opera, 'The Cave of Salamanca,' as a sop to contemporary Salzburg, where the composer-librettist of the piece acts as director of the Mozarteum Conservatory; and two Russian operas, 'The Guest of Stone,' by Alexander Sergeievitch Dargomijsky, and (in concert form) Rimsky-Korsakov's fairy-tale opera, 'Kachtchei the Immortal.' Paumgartner's opera had been performed previously in Germany. Its music is inspired by the two operatic idols of our generation, Richard Strauss and Giacomo Puccini. It is interesting for its form, that of a suite: Overture, Intermezzo, two Scherzos, a Finale, and an Epilogue follow each other—'absolute music,' as it were, applied to stage purposes. In keeping with its aim of being an *opera buffa*, it contains some pieces in archaic forms—Minuet, Sarabande, and Sicilienne.

The Russians play this work as a modernized, Russian-localised *commedia dell'arte*, with a witty, simple, modest scenery which cleverly makes a virtue of economic necessities. The actors are what we have come to expect of modern Russians: singers, actors, dancers, acrobats, and comedians all in one. They insist, however, on exhibiting their many talents at every moment; they skip, jump, dance, and are acrobatic with a determined hilarity which their efforts do not always impart to the audience. This makes for a certain strained humour, a laboured buoyancy. The 'collective' dogma excludes 'stardom'; this troupe goes further still—they are comrades in a common cause, taking in turn big, small, even mute rôles, and not shunning that of the stage 'super.' They shift a creaking wall, and a garden is changed into a room—at least we are presumed to see it that way. For awhile one enjoys such witty application of the Primitive Principle. After thirty minutes of determined amusement, one begins to reflect that opera, by history and necessity, is a thing of illusion, splendour, and display. One feels that above all here at Salzburg, with its baroque landscape, traditions, and historical associations.

Strangest of all, the mimic style of these avowed innovators goes straight back to Wagner. There is hardly a phrase or figure in the orchestra that is not immediately and painstakingly transformed into a motion, or step, by the actors. It does not, somehow, match with the 'abstraction' that these Russians preach. There is a logical break somewhere.

'Bastien and Bastienne' was awaited with fear and misgivings. There were rumours of expected demonstrations, but Emanuel Kaplan, the stage director, avoided them with a conciliatory prologue and an apologetic epilogue which gracefully credited Mozart with the merits, and incidentally burdened him with the responsibility for the shortcomings, of the production. Kaplan promised '20th-century Mozart,' and attempted it with strange means. He showed us Mozart, and at the same time a parody on him and the operatic species. The stage director walked on and off the stage, giving cues and carrying on 'props'; diligent prompters were constantly in evidence; and six young ladies, quaintly dressed as the prima donna's suitors, climbed on to the stage from the audience to accompany her arias with visible signs of delight and admiration. Meanwhile stage hands, with stately miens portentously marched about the stage to adjust the setting, and the protagonists retired at leisure moments to their dressing-tables (visibly placed near the wings) to improve their make-up. There was continual life and bustle; it was all excruciatingly funny and determinedly original, but the spirit of Mozart's rococo little opera was completely destroyed. The basic idea was, of course, 'anti-romanticism' on one side, and, on the other, to obliterate the boundaries

of time and locality, to achieve what heretofore had been the privilege of the cinema alone—simultaneous realisation of parallel actions. The experiment is interesting, and may bear fruit, but it remains doubtful whether a big international Festival should be the scene for experiments as yet untried and not perfectly realised. Above all, is Mozart a suitable object for such attempts?

Classic Russian opera was represented by Dargomijsky's 'The Guest of Stone,' a literal setting of Pushkin's drama, and the first attempt to clothe the Don Juan theme in Spanish colours. The piece, written throughout in an idiom approaching the Wagnerian 'Sprechgesang,' is beautiful in portions, but conventional throughout. Compared with 'Boris Godounov,' its junior by only five years, this sixty-year-old opera wears badly. Dargomijsky left it a fragment—the fate of so many Russian operas of that period; César Cui completed it, and Rimsky-Korsakov, that experienced doctor of unfinished operas, orchestrated it. Here, on classic grounds, the Russian singers turned into classically-trained artists, free from laboured modernism and violent innovations; and they became excellent concert singers for the concert performance of Rimsky's 'Kachetchei,' based on Russian folk-stories and appropriately set to music in a corresponding idiom. Among the singers there were many beautiful voices, though they were not all perfectly trained.

PAUL BECHERT.

## Obituary

We regret to record the following deaths:

WILLIAM HENRY GRATTAN FLOOD, at Enniscorthy, on August 6. He was born at Lismore in 1859. Musical talent showed itself early, and while still in his 'teens, he was appointed organist of St. Peter's Pro-Cathedral, Belfast. Subsequently he became professor at various Colleges, and organist at Monaghan Cathedral and Thurles Cathedral. For a time he was conductor of the d'Oyly Carte Opera Company, and he was also bandmaster of the 104th Regiment, being the last civilian Army bandmaster in Ireland. In 1895 he became organist of Enniscorthy Cathedral, a post he retained until his death. It is, however, as a writer on musical subjects that he was most widely known. Many books came from his ever-ready pen: 'The History of Irish Music,' 'The Story of the Harp,' 'The Story of the Bagpipe,' 'John Field,' 'Early Tudor Composers,' &c. He wrote many articles for such works as 'Grove,' the 'Dictionary of National Biography,' the 'Catholic Encyclopedia,' &c. The list of the British and foreign periodicals to which he contributed is too long to be given—if, indeed, it could be compiled. Inevitably, musical journals attracted him, and to the *Musical Times* especially he was a constant and highly-esteemed contributor. For many years he acted as Irish correspondent, and maintained a steady stream of informative articles, Letters to the Editor, and notes on a great variety of subjects, especially those of an antiquarian type. Many honours came to him. In 1907 the National University of Ireland conferred on him the honorary degree of Doctor of Music. In 1917 he received from the Pope the Cross *Pro Ecclesia et Pontifice*. The title of Chevalier was given to him in 1922; and he had previously been created a Knight of St. Gregory. His compositions were numerous, and were mainly for Church use. By his death, which occurred after only a few days' illness, the musical world has lost an indefatigable and versatile worker, and a man of great personal charm. To his widow and family we tender our sincere sympathy—an expression in which we are sure many of our readers will join.

LEOS JANACEK, the well-known Czech composer, during August, at Prague. He was born in July, 1854, at Hukvaldy, in Northern Moravia, where his father was

the village schoolmaster. His first teacher was the monk-composer Krizkovsky, but the greater part of his musical education was received at the Organists' School, Prague. On his return to Moravia, he was appointed professor at the Normal School for Teachers at Brno, which post he retained for the greater part of his life. In 1881 he founded at Brno a School of Organists, which in 1918 became the State Conservatory of Music. A prolific composer, Janacek drew most of his material from folk-song. Of his operas the most successful is 'Jenufa,' which has been widely performed in Europe, and also at New York.

H. GODFREY TURNER, suddenly, at Whitefield, N.H., on July 27, aged sixty-eight. Born in London (he was son of the late Godfrey Turner, of the *Daily Telegraph*), he began his career as a theatrical manager, his first important enterprise in connection with music being his management of the first British tour of Sousa's Band. Maud Powell, his first wife, was soloist to the band, and Turner became her manager, continuing to act in that capacity till his death. He had lived in America for many years.

## Miscellaneous

The senior prize at the London Violoncello School has been awarded to Joan Mulholland, of the Royal Academy of Music; and the junior prize to Doris Rickelman, of London. A three-years' scholarship, open to children under fifteen years of age, will be competed for in September. Particulars from the Secretary, 10, Nottingham Place, W.1.

The Marlborough (Wilts) Choral Society's Summer Concert consisted of madrigals by Edwards, de Lassus, Morley, Ellis, and Orlando Gibbons, &c.; and part-songs by Lawes, Cooke, Ivimey, and Hatton, conducted by Mr. Francis J. Hill. The Marlborough Country Dancing Association were guests, and contributed English folk-dances.

Mr. Charles Winterbottom had the honour of being received by His Majesty The King on July 25, and was presented with the Royal Victorian Medal.

## THE MUSICAL TIMES

### CHARGES FOR ADVERTISEMENTS:—

	£	s.	d.
Two Lines ... ..	0	3	0
Three Lines ... ..	0	3	4
For every additional Line ... ..	0	0	10
One inch (displayed) ... ..	0	10	0
Half a Column ... ..	2	0	0
A Column ... ..	4	0	0
A Page ... ..	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

### SPECIAL NOTICE.

To insure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than

WEDNESDAY, SEPTEMBER 19 (FIRST POST).